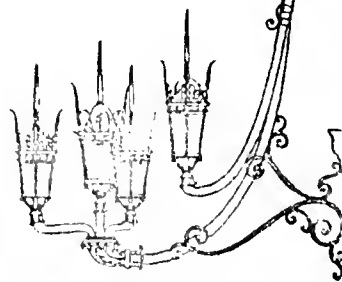


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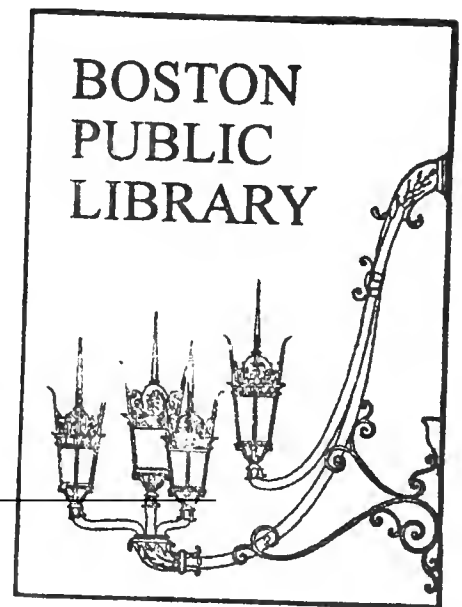
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THE MIDTOWN CULTURAL DISTRICT OPEN SPACE STUDY



Prepared
by
Boston Urban Gardeners, Inc.

for
The Boston Redevelopment Authority

September, 1989

MEMORANDUM

TO: Midtown Cultural District Community

FROM: Kristen McCormack Director, Midtown Cultural District

DATE: October 23, 1989

SUBJECT: Comments on the Midtown Cultural District Open Space Study

In March 1989 Raymond L. Flynn, Mayor of the City of Boston, signed into law the zoning for the Midtown Cultural District. This marked the official enactment of years of volunteer work and advocacy by committed activists and a dedicated Task Force. They set a high standard of commitment to the future of this district by participating and, in many cases, initiating planning and zoning measures designed to address community needs and concerns.

The Boston Redevelopment Authority, in conjunction with the Office of Arts and Humanities and the Task Force, produced the Midtown Cultural District Plan, the first district plan developed pursuant to the requirements of the Downtown Zoning Plan, enacted in September 1987. The Master Plan for the district (stretching from the edges of Boston Common to Downtown Crossing, the Combat Zone, the Theatre District and Park Square) was developed to guide the reemergence of Midtown Boston as a center of commerce, culture, and city life.

In response, comment letters and testimony were submitted to the Boston Redevelopment Authority regarding concern for sensitive open space planning in the District. It was recommended that the BRA undertake an open space needs assessment of the area.

This spring the Boston Redevelopment Authority asked Boston Urban Gardeners (BUG) to prepare an open space study that would provide the BRA and the community with an overview of open space issues to be considered in the course of planning development in Midtown.

This MCD Open Space Study offers an in-depth examination of the population characteristics as well as the community's needs and aspirations for Midtown. The study relies heavily on interviews with a wide range of residents, community activists, Task Force members, and service organizations. BUG also looked at environmental factors, urban design issues and feasibility analysis to formulate their ideas of potential open space opportunities. These suggestions and the empirical data in this study will serve as an important tool to plan for the public open spaces that are critical to the quality of life of all who will use the Midtown Cultural District.

I would like to commend Boston Urban Gardeners and the participants in this study for their diligence and commitment to planning for the future of this district.

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"The fact is that for a long time to come, the opportunities in the center city are going to be for small spaces. Costs are great; even when they are disguised in the form of incentives.... But that is a consequence of centrality. Costs are high in the center because so many people will be served. Less costly places somewhere else can be a very poor bargain.

"It is wonderfully encouraging to find that the places people like best are the most replicable of spaces: relatively small -- five thousand to ten thousand square feet -- marked by a high density of people and an efficient use of space. Some of the most felicitous spaces in a city are odds and ends, leftovers, niches; happy accidents that work for people, and of which there should be not so accidentally more.

"...They do not seek to get away from it all. If they did they would go to the lonely places, where there are few people. But they do not. They go to the lively places, where there are many people. And they go there by choice -- not to escape the city but to partake of it."

William H. Whyte, *City*

Acknowledgements

Boston Urban Gardeners would like to express our gratitude to the Board of Directors of the Boston Redevelopment Authority, to Stephen Coyle, Director of the Boston Redevelopment Authority, and to Kristen McCormack, Director of Development for the Midtown Cultural District, for enabling us to conduct the "Midtown Cultural District Open Space Study."

Thank you to the members of the study's Multi-Disciplinary Advisory Committee, who made available their very limited time, and especially to Larry Murray, Chairman of the Midtown Cultural District Task Force, to Adele Bradley Phillips of the Midtown Cultural District Task Force, Lloyd Held, Chairman of the Visual Arts Subcommittee, Bill Moy, Chairman of the Task Force's Hinge Block Subcommittee, Valerie Burns and Mark Primack of the Boston GreenSpace Alliance, and to Bethany Kendall and the staff of the Downtown Crossing Association. Finally, thank you to Robbin Peach, Senior Downtown Planner for the Midtown Cultural District, for her tireless and substantive monitoring of the study's progress, and to Shirley Muirhead, Senior Landscape Designer for the Boston Redevelopment Authority, Ting Fun-Yeh, the Boston Redevelopment Authority's Director of Planning, Chinatown, Greg Perkins of the Boston Redevelopment Authority's Research Department, and Ron Fong, Deputy Director of Housing Production for the Boston Redevelopment Authority, for making available recent information.

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Chapter I: Introduction

A Vision for the Open Space System of Boston's Midtown Cultural District

During the last decade, cities around the United States have rediscovered their historic downtowns. Many of these rediscoveries occurred in the form of commercial shopping arcades and marketplaces. As this model became a formula with little variation from city to city, a different type of downtown renaissance began to emerge. Varying from city to city in the same way that their histories vary from one another, districts were established in areas that embodied the very essence of a community's culture.

Cultural districts are the locus of a number of institutions: museums, theaters, galleries and, usually, historic structures. Cultural districts are also characterized by civic open spaces: public parks, pedestrian and seating plazas, spaces for outdoor performances, and often by permanent and temporary public art.

Rather than capitalizing on the similarities between cities, these districts are dependent on, in fact exploit, the unique places in a city. And unlike the festival marketplace, these districts accommodate both the resident and the visitor. From Fort Worth's cultural district next to its stockyards, to Dallas' museums situated along the city's major tree-lined street, to Pittsburgh's adaptively reused industrial structures and landscapes, one can see evidence of an alternative to the ubiquitous festival marketplace in the celebration of each city's unique culture and sense of place.

A city's past culture is physically embodied in its streets, in its open spaces and in its buildings. A city's culture is enacted and recreated every day as people interact with one another on the city's greatest stage: its public spaces. Culture is a vital, dynamic exchange between a people, a place, and a time. It includes the ceremonial as well as the routine, the present as well as the past, high art as well as commerce.

More than a series of spaces offering the variety of passive or recreational opportunities one might find in a residential neighborhood, the open space system of a cultural district should present a coherent public realm -- whether large-scale or small -- with an inviting, democratic, and aesthetically provocative character. The open spaces of the public realm are its most visible and potentially expressive face. An open space plan for a cultural district should address the range of activities and the diversity of peoples -- past and present -- which contribute to a city's vitality and identity.

Inherent in the definition of the word "culture" is an assumption that the activities, performances, artworks, rituals, and exchanges that occur in such a district are shared by the current population, that urban culture is living and not entombed. The culture in a cultural district is not only an historical artifact. It is not only contained within a lobby, on a stage, or in a frame. Culture cannot survive without pluralism, and a cultural district that is bleak, sterile, or exclusive is an oxymoron. Culture cannot survive behind walls, and the public cannot be nourished by what it does not see.

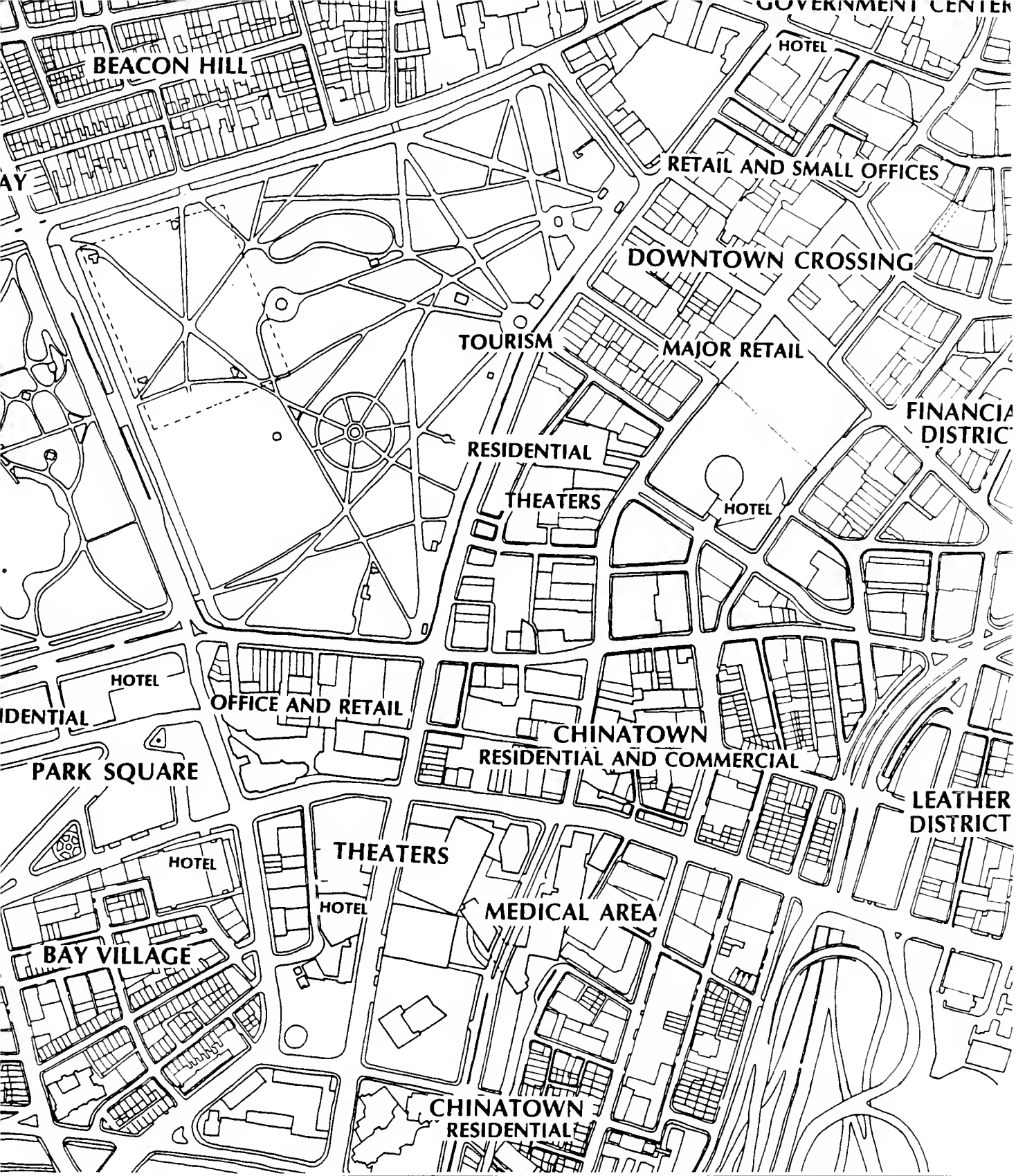
The streets, sidewalks, parks, plazas, and squares of Boston's Midtown Cultural District are the common ground of our culture, those spaces in which we each feel welcome and in which we each play a role as actor and audience. These are also the spaces where the arts intersect with ordinary life and with commerce, where tree-shaded rest and urban vitality mingle, where the theater of human life is connected to the rhythms of the natural seasons. Together, they form the District's public realm.

The "Midtown Cultural District Open Space Study" is an expression of a shared vision for the District which believes that the people of a city and their visitors -- in all their diversity: their ages across generations, their ethnic backgrounds, their distinct needs and personalities, their many talents and modes of expression -- are the heart of a cultural district. It is the people of a city, as actors and audience, who give it a vitality to which commerce, the arts and tourists are drawn, and in which they can thrive and prosper.

The cultural center of Boston's downtown -- very different from our Faneuil Hall Marketplace, Government Center -- the Midtown Cultural District is located in a part of the city which has grown organically and incrementally over more than three centuries. It is also located at the edge of the Boston Common, the oldest public open space in the United States and the city's most well loved and shared public park. The Midtown Cultural District is the place where we will come together to see and share our culture as it is lived and celebrated -- in the public realm of our streets and open spaces, in the theaters, and through the region's finest visual arts and artisanry.

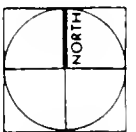
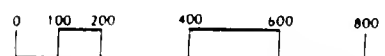
The enhancement of the Midtown Cultural District's open spaces offers us an opportunity to ensure that the residents of the city and of Greater Boston, the workers of the District, shoppers, parents and their children, tourists, and just plain passersby are received into the District in ways which deepen and enliven their experience of themselves and of one another. The goal is to create a public realm which is at once democratically welcoming and commercially attractive, historically resonant and aesthetically provocative: a vibrant urban place within which respite, greenery, and the rhythms of nature can also be found and enjoyed.

This is the vision, the opportunity and the challenge.



Major Use Areas

SCALE



Planning Approach and Methodology

The Boston Redevelopment Authority's "Midtown Cultural District Plan: Plan to Manage Growth," published in February, 1989, states that "the District will contain a variety of uses that complement and support each other. Together the uses will ensure that the District is lively and interesting at least 18 hours a day, seven days a week....The plan has been designed to create a special identity and character for the Cultural District based on a series of interrelated images."

The first chapter of "The Midtown Cultural District Plan" states, in the section "Framework for the Plan, Goals/District Concept" that the District should be:

- "A place that provides performing and exhibition facilities for Boston's resident arts community.
- A daytime place that has a stable mixture of activities, a commercial and residential center which complements its location within the downtown.
- A nighttime place that is safe as well as festive and full of lights, the arts, and entertainment activities.
- A place where the arts and theaters are visible, affordable, and accessible and bring together residents and visitors to celebrate their common cultural heritage as well as their ethnic diversity.
- A weekend and holiday place that draws people from all over the region to gather and interact."

The section on the framework of the Midtown Cultural District goes on to say:

"...The facilities will be tied together by an open space system that will include the Boston Common, a new gathering place at the center of the Cultural District, smaller public areas in and near mixed-use developments, and a network of pedestrian-oriented streets and walkways full of stores, cafes, public art, and performances. These leisure time facilities will be complemented by the presence of residences, retail, offices, hotels, and expanded Chinatown businesses."

Boston Urban Gardeners was contracted by the Boston Redevelopment Authority to conduct an open space planning study of the Midtown Cultural District during the spring and summer of 1989. The study's goal is to more fully articulate the District's open space system than was possible in the overview plan, based on a detailed analysis of the needs of the District's user groups and constituencies, an analysis of existing conditions, and an assessment of future opportunities.

As an approach to the tasks defined in the scope of work, a set of working goals emerged in the course of the study. These were as follows:

- 1) To understand, identify and make recommendations based on the open space needs and preferences of the area's many user groups and constituencies;
- 2) To enhance the District's existing open spaces through an understanding of current uses and environmental conditions and constraints;
- 3) To create, through recommendations for the improvement of existing open spaces and the creation of additional spaces, an identity and character for the District which combines dense urban vitality with restful contemplation and opportunities for the appreciation of the natural cycles;
- 4) To identify opportunities to use the District's open spaces to enhance and express its unique identity as Boston's performing and visual arts center;
- 5) To identify opportunities to use the District's open space system to express the area's unique role in the history of the city;
- 6) To identify opportunities to use the open space system of the District to create a democratically welcoming public realm.

A Two-Pronged Planning Approach

The "Midtown Cultural District Open Space Study" employed a two-pronged planning approach. The first was based on an analysis of the needs and preferences of the District's constituencies and user groups, the second on an analysis of existing conditions and an assessment of the actual physical opportunities to improve and expand the District's open space system.

The "Midtown Cultural District Open Space Study" addresses at length the various needs, preferences and characteristics of the District's constituent user groups -- groups which together make up the culture of the District. The open space recommendations, goals and guidelines included in this study seek a physical character and open space system for the Midtown Cultural District which meet the needs and reflect the diversity of this broad range of constituent groups.

However, the recommendations also note and reflect the limited available acreage within the District -- a minute amount when only publicly controlled parcels are considered. This study therefore creates and reflects a vision for the District based on constituencies' needs and hopes, even as it suggests how to make the best possible use of very limited opportunities. It is therefore both a needs- and opportunities-driven study.

There is some tension in this approach, which must acknowledge that the needs may be greater than the space available to meet them. It is to be hoped that this is a creative tension which, when applied to Boston's most creative District,

will result in imaginative, multi-faceted approaches to open space design which will make up in their visual expressiveness and day- and nighttime changeability and comfort what they lack in square footage. This is the challenge of open space planning -- and the opportunity for open space design -- in Boston's Midtown Cultural District. It is a challenge which, once identified, can be ably met and which will, we believe, result in a Cultural District of lasting beauty, interest, and magnetism for the broad-based, ethnically diverse culture that is Boston today.

The Needs of the District's User and Constituent Groups

Building on the Boston Redevelopment Authority's framework, goals and concept for the Midtown Cultural District, it was possible to break out and describe in detail the open space implications of the plan, and the open space needs of the principal users of the District. The District by definition will be a place with a broad range of constituencies and users. Its primary open space user groups are:

- 1) residents of the District and of abutting areas;
- 2) office and retail workers, business owners and shoppers;
- 3) performing and visual artists, arts groups and their patrons;
- 4) children, parents needing day care services, and child care providers;
- 5) weekend shoppers, casual strollers and visitors;
- 6) the homeless;
- 7) tourists.

A belief underlying the analysis of the needs of the user groups of the District is that the Midtown Cultural District's open spaces will succeed -- and the District itself be vibrant and expressive -- to the extent that they reflect and serve the diversity and breadth of its constituent user groups -- its principal actors and its most important public.

Physical Character and Opportunities Analysis

In order to better understand existing conditions and future opportunities, the study prepared a series of analytical maps of the District included in the body of the study which detail physical characteristics, opportunities, needs and constraints regarding the open space system in the Midtown Cultural District, and its relationship to a citywide and neighborhood context. These maps detail important view corridors within the District, sun access from both existing and recommended open spaces within the District (based on extrapolated data from shadow studies completed by David Dixon and Associates for the Boston Redevelopment Authority in conjunction with the Midtown Cultural District Plan in early 1989), and important circulation patterns and use areas.

Review of Prior Research

Past and parallel studies and plans of the District and adjacent neighborhoods were reviewed, including the Boston Redevelopment Authority's master plan for the Midtown Cultural District, the February, 1989, "Plan to Manage Growth,"

the Chinatown surveys (Household, Business and Land Use) conducted by the Boston Redevelopment Authority in 1987, the environmental impact statements of the major proposed developments, the Benjamin Thompson Associates study of the District's public realm, the Commonwealth's "Travel and Tourism in Massachusetts: Economic Visitor Demographics (1987-1988)," the Boston Parks and Recreation Department's draft Boston Common Master Plan, and numerous smaller studies and documents.

Multi-Disciplinary Advisory Committee

In addition, a Multi-Disciplinary Advisory Committee was convened for the study period, comprised of representatives of the Midtown Cultural District Task Force's Executive Committee and its subcommittees on design and development, open space, the visual arts, and day care, as well as representatives of Chinatown, Bay Village, the Boston GreenSpace Alliance, advocates for the homeless and other constituencies interested in the future open space needs of the Midtown Cultural District.

The Multi-Disciplinary Advisory Committee met to review the parameters of the study and a general inventory of existing open spaces; to review an assessment of open space needs and future opportunities; and at a joint meeting of the Multi-Disciplinary Advisory Committee and the Midtown Cultural District Task Force's Executive Committee and Subcommittee Chairs in late June, where preliminary conclusions and recommendations were presented for review and discussion.

Following these meetings and subsequent meetings with community groups or public agencies as part of the discussion and review process, final recommendations were drafted for review.

The members of the Advisory Committee, to whom this study owes a debt of gratitude and who gave a great deal of very scarce time to this planning effort, are listed in the Appendix.

Special Issue Focus Groups

Focus groups were organized to discuss in detail the open space needs and concerns of four constituencies of the Midtown Cultural District::

- day care providers, whose perspective is essential given the increased number of day care slots which will be added to the District on a daily basis (estimated to be approximately 600 over the next decade);
- advocates for the homeless population, for whom daytime services are provided within the District and who use the District's open spaces on a daily basis;
- visual and performing artists, for whom outdoor spaces must be provided within the District to fulfill the purposes expressed by the Task Force and BRA's vision for the District; and,

- greenspace advocates concerned that the District fulfill its mission as a place which attracts and serves people from all of Boston's neighborhoods as well as theater goers, workers, shoppers and tourists.

Each of the focus groups met once, except the combined Visual/Performing Arts group, which proved difficult to schedule. Instead, the study team attended several meetings of the Visual Arts Subcommittee, including one at which a brief presentation of preliminary conclusions was presented. The Chair of the Cultural Facilities Subcommittee was interviewed briefly.

Comments on work in progress and priorities were also solicited from other important constituencies, such as representatives of the Downtown Crossing Association, the Boston Theater District Association, and the Boston GreenSpace Alliance. Staff also attended separately scheduled meetings of relevant Task Force Subcommittee meetings.

Exploration of Similar Districts in Other Cities

The project team, particularly consulting landscape architect Elizabeth Meyer, also explored what other cities have done in creating similar or comparable districts with respect to open space, the public realm, and the role of public art.

Consulting Visual Artist

Visual artist Wellington (Duke) Reiter was selected by Boston Urban Gardeners from among three artists recommended by the Visual Arts Subcommittee of the Task Force as consulting liaison to and working representative of the visual arts community for the open space planning study.

Review of Preliminary Conclusions

In addition to ongoing review by the Advisory Committee to the study and by members of the study's focus groups, major findings and preliminary conclusions were presented to the staff of the Boston Redevelopment Authority, and to representatives of the Midtown Cultural District Task Force, the Visual Arts Subcommittee of the Task Force, the Urban Design Committee of the Boston Society of Architects, the Planning and Policy Committee of the Boston GreenSpace Alliance, the Boston Theater District Association, and to development teams.

Summary of Findings and Recommendations

Historical and Physical Analysis

1. **The Midtown Cultural District is located in one of Boston's most historically and architecturally resonant areas.** Centered along Washington Street, Boston's first "main street" leading into the old city from the Roxbury mainland, the District retains much of its old street pattern and many topographical memories. The District's layers of social and architectural history, topographical transformation, and its cultural and political heritage, are still evident in many of its land uses, open spaces, buildings, street walls and alleys. These provide a wealth of unique character -- a sense of place -- to what will become the center of Boston's cultural life and to what is already a thriving retail center.

2. **Unlike many other parts of downtown Boston, the Midtown Cultural District was neither fully planned (like Beacon Hill, the Back Bay, or the South End), nor completely rebuilt after a great fire or urban renewal clearance (like the Financial District, Government Center, or the West End).** Rather, it grew organically, and retains some of the city's oldest architectural treasures and much of its original street pattern. Most of the District remained agricultural and less settled than other parts of Boston until well into the mid-19th century. With the Industrial Revolution, the District was largely transformed -- mainly through the establishment of a number of railroad lines and stations -- into a major commercial, cultural, and industrial center of the city. Because of its long agricultural history from the mid-1600's to the mid-1800's, and then the sudden commercial and industrial development of the 19th century which overwhelmed previously residential areas, this part of Boston is now more densely built than many other parts of the city, and retains few of the building setbacks, organizing parks and squares or other planned features which characterize other parts of Downtown.

3. **The blocks which comprise the Midtown Cultural District serve four critical functions within the city as a whole:** they define two of the Boston Common's boundaries; they historically formed a gateway connecting the city's peninsula with the mainland, and still lead between the city's industrial area/theater district and its seats of government; their cross blocks provide access up towards Beacon Hill and down towards the harbor (along Franklin, Summer, and Essex Streets); they form one of the most dense retail districts in the city -- within a five-minute walk of most of the 300,000 people who work in downtown Boston. This physical armature of city streets and blocks is enlivened with commerce, shopping, seating areas, pedestrian streets and entertainment, which give it its identity today.

4. The District's two major through streets -- Tremont and Washington -- are orienting and "place-making" spaces within the city and the District. These two roughly parallel streets -- one more "green-edged," one more "built" -- provide a spatial framework for the District's cross streets and for the District's many small and varied parks, plazas, and alleys. Tremont Street is bordered by the larger, green open spaces within or adjacent to the District, such as the Kings and Granary Burial Grounds, the Boston Common and Elliot Norton Park, while Washington Street's historic and narrower street wall is punctuated by smaller, often predominantly hard-surface seating areas and small parks. This existing spatial framework -- newer, wider, tree-lined or park-edged streets with fast-moving traffic, and narrower, more historic streets with slower-moving or restricted traffic which promote pedestrian access (the two related and oriented to one another through view corridors and circulation patterns) -- forms the basis for the study's recommended open space system.

5. The Midtown Cultural District currently contains five acres of public open space spread across twenty sites, including the essentially pedestrian, quasi-vehicular Washington Street portion of Downtown Crossing. The parks and seating areas which work best in the current open space system are located in or near the Downtown Crossing area, which benefits both from heavy pedestrian flow and from the extraordinary maintenance and programming provided under the auspices of the privately funded Downtown Crossing Association. Some of the District's largest or most visible open space resources -- the almost one-acre Elliot Norton Park between Chinatown and Bay Village and the small, centrally located Liberty Tree Plaza -- suffer from flawed designs and consequent underutilization. Due to underutilization, the effective open space acreage within the Cultural District is currently less than four acres.

6. The Midtown Cultural District is bordered by 97 acres of public open space distributed across nine sites, including the 51-acre Boston Common, the 24-acre Boston Public Garden, the Kings and Granary Burial Grounds, and a number of smaller spaces. These public open spaces are among the best known and well used in the city, and serve not only as passive and active recreational resources to residents of nearby residential neighborhoods but as the most "imageable" and symbolically important public spaces in the city and the Commonwealth. These public spaces are shared by workers, tourists, shoppers, institutions, and commercial and political interests from every part of the state. They are both a neighbor to the Midtown Cultural District and separate from it. Their proximity to the District provides a welcome green and quiet contrast to what is and will increasingly be one of Boston's busiest, most vibrant and exciting areas. However, these spaces cannot, because of their current use both as a neighborhood park for residents of Bay Village, Chinatown, and Back Bay-Beacon Hill, and as a major city and regional park, be expected to absorb the increased demand for play space, recreational space and programming anticipated with the creation of the Midtown Cultural District. Additional resources must be developed within the District to respond to new demands.

7. There are about two acres of new open space opportunities distributed across seventeen sites within the Midtown Cultural District, as well as a number of streets and alleys which could be used for primarily pedestrian circulation, assuming that planned development goes forward with only minor alterations. (See accompanying maps and charts). The

seventeen potential open space sites are only partially controlled by public agencies, and some may not be available for use as open space. Of these, the largest and most important opportunities for new open space within the District are: the Edison parking lot on Chauncy Street; the BRA-owned Parcel P-7 at the corner of Tremont and Washington Streets; a major new open space (open to the sky or covered) within the Hinge Block; a park of connecting open spaces between the New England Medical Center and Bay Village; and the possible extension of the quasi-pedestrian Downtown Crossing area to Avery Street (the latter not included in the acreage calculation).

8. While the two acres of potential new open space represent only a small amount of opportunity given the density and multiple uses of the District, they also represent an approximate gain of 40% over the current five acres of open space within the District, which is consistent with the projected 40% growth in peak midday pedestrian volumes during the work week, the time of peak flow within the District. In other words, preservation of all identified opportunities would result in a District equally crowded as it is currently when all planned developments are completed. This situation can result in a high quality open space system for the District, but will rely on extraordinary creativity to ensure that all spaces in and adjacent to the District are designed to high standards, are well maintained and programmed, and satisfy the needs of a variety of constituencies at different times of the day and evening to make the best possible use of a relatively small amount of square footage.

9. Development of the Midtown Cultural District's vacant land, even if accomplished without zoning variances, will add significant shadows to the streetscape of the District. For this reason, it is essential to "capture" and protect important view corridors, especially views to the greenery of adjacent spaces, and to create and enhance public spaces which do receive sunlight at various times of day, and to enhance all existing facilities using a fine-grained approach to urban design which acknowledges the critical importance of well-placed street furniture, plantings and detailing in a dense, intensively used area.



Analysis of the Needs of User and Constituent Groups

1. Weekday use of existing pedestrian and open space resources by residents, workers, shoppers, visitors and tourists within the District is expected to increase from a midday peak of 30,000 pedestrians in 1989 to approximately 43,000 with the completion of planned development projects in the area., or an increase of over 40 percent. While density is a major part of urban vitality, the increase of pedestrians will require improvements to the public realm such as the widening of sidewalks, an increase in the amount of outdoor seating available, and additional open space.

2. By addressing the open space and seating needs of peak pedestrian volumes within the District, which occur at midday on

week days, the needs of other non-resident user groups, such as weekend strollers and shoppers, the homeless and tourists, can also be met.

3. The residential population within the Midtown Cultural District's boundaries, currently at approximately 2,500 people, is expected to triple to 7,500 as a result of planned residential development.

4. The residential population of the broader area both within and immediately adjacent to the District is expected to double. Census tracts 701, 702 and 703, which include the District as well as Chinatown, Bay Village and parts of the Financial District, currently contain 8,700 residents. The population of the greater residential neighborhood in and near the District, including the anticipated tripling of residents within the borders of the District, is expected to total about 15,000 residents by the year 2000.

5. The residential population in and near the District (with the exception of the elderly, small children, and parents with small children) are and will be adequately served by the existing 100 acres of public open space within and adjacent to the District. The healthy adult and older children population is also well linked to open space resources such as the Southwest Corridor Parkland, the Charles River Esplanade, and Harborpark.

6. The needs of the District's largely elderly population will be met largely within and immediately adjacent to the District. Currently, their needs are adequately served, as most of their housing units are located close to the Boston Common and Downtown Crossing. This group will benefit from increased street life, retail activity, maintenance and programming, both during the day and extending into the evening hours. Provision for peak pedestrian volumes within the District through the creation of additional small-scale open spaces will also address their needs as the District becomes more populous. Additional seating on the southeastern edge of the Boston Common would expand the variety of open space amenities available to the elderly if public safety concerns were minimized.

7. Children and their parents, as residents, shoppers, users of day care facilities and tourists, will be more prevalent in the District's future. Their needs are not now addressed specifically within the District except through programming by the Downtown Crossing Association. There are few play spaces for children in or near the District, and those which do exist are used to capacity. The creation of additional open spaces and play areas for children, both open to the public and to serve the needs of the anticipated 600 daycare slots mandated through zoning, is a major goal of the recommended open space plan.

8. The densely populated, low-income portions of Chinatown located furthest from existing open space resources are severely underserved at present. Chinatown's population of 5,100 residents has tripled since 1950, while the neighborhood has simultaneously lost one-half of its land base. Chinatown contains one of the highest percentages of families and senior citizens of any Boston neighborhood; more than 20% of its population lives at or below the poverty level; and over 30% of its units are legally defined

as overcrowded. Its population density is 110 persons per acre, compared to Boston's average density of 17.6 persons per acre. Moreover, Chinatown's population of 5,100 residents is expected to expand to at least 6,500 by the year 2000. Given its demographic, income and density statistics, Chinatown should, according to accepted planning standards, contain at least 2.5 acres of nearby public open space per 1000 residents. (Boston's average open space-to-population ratio is 3.9 acres of public open space per thousand residents, and many residential Boston neighborhoods with fewer children and higher incomes contain well over five acres per thousand residents). Chinatown should therefore ideally contain at least 12.5 acres of public open space today, and at least 16 acres of public open space by the year 2000. However, it currently contains less than one-third of an acre of useable public open space, and some of this may be lost to development. Moreover, the adjacent Elliot Norton Park is almost unusable, as is the Quincy Community School rooftop terrace, originally designed for active recreation. Chinatown's land constraints and the severe shortage of housing preclude an immediate solution to its open space needs within its current borders. With the planned expansion of Chinatown onto land created by the depression of the Central Artery and development of the Turnpike air rights, however, it is to be hoped that Chinatown will be able to increase its inventory of passive and active open space in the near future. In the meantime, it is essential that the open space system planned for the Midtown Cultural District respond to the needs of this important adjacent population.

9. The open space system of the Midtown Cultural District provides an opportunity to create an identity and character for the District which will support and promote the theater and visual arts in Boston and attract shoppers and tourists to the District. Realizing the full potential of the District's open space system to welcome people into the District and to communicate the District's cultural offerings through street performances, permanent and temporary public art installations and aesthetic character is a challenge of detailing, maintenance and programming as much as a spatial issue.

Summary of the Conceptual Open Space Plan

1. Use the existing character of the District's primary and secondary streets and their adjacent open spaces as the urban design framework for an expanded pedestrian and open space system.

Primary Streets (north-south)

Washington Street: A narrow, historic, primarily pedestrian corridor punctuated by small open spaces with seating and landscaping (with restricted or slower-moving vehicular traffic).

Tremont Street: A newer, wider, green corridor, bordered by the District's major green spaces; tree-lined where feasible (with faster-moving vehicular traffic).

Secondary Streets (primarily east-west)

Stuart/Kneeland, Boylston Streets: Secondary green corridors lined with trees where feasible and greener open spaces and seating areas.

Ladder Blocks, Summer, Chauncy, Beach Street: Secondary pedestrian corridors, with hard-surface open spaces, landscaping and seating where feasible.

2. Create an enhanced pedestrian public realm through the use of connecting spaces, streets and interior arcades.

Alleys and Interior Arcades: Enhance pedestrian movement through the District through pedestrian through-block connections.

The Downtown Crossing Area: Extend to Avery Street (at least on an experimental basis), which would also serve to restrict traffic on West Street and Temple Place.

The Hinge Block: Create a major courtyard space within the block and a series of connecting alleys and arcades linking the block to Washington Street via La Grange Street, visually from an upstairs public plaza to outdoor parks and open spaces along Tremont and Stuart Streets, and across Boylston/Essex Street to the Ladder blocks by means of pedestrian alleys and side streets.

3. Views Corridors and Sun Access: Exploit and enhance good views to greenery and historic facades, and the visual connections between various parts of the District. Capture open space opportunities with views and good sun access.

4. Focal Areas: Create and emphasize special open space/streetscape character in distinct use areas through street furnishings, lighting, paving, public art, and general design and programming strategies. Major overlapping use areas include: retail, theater, visual arts, residential.

5. Major Green Parks: Emphasize the contrast between the intense activity of the Cultural District and the quiet character and respite of adjacent passive green parks and cemeteries.

6. Children's Scale: Reinforce the District's character as a place for families and children through occasional street furnishings and public art "surprises" designed for children, located between major family/tourist destination points.

Additional open spaces and streetscape improvements would provide an opportunity to strengthen the less busy retail parts of

the District and Chinatown and relieve some of Washington Street's peak pedestrian flow by attracting people to all parts of the District, to improve the environmental quality of the District through street tree plantings and landscaping, to create a series of distinct and exciting "focal areas" to better communicate the cultural and retail offerings of the District, and to protect the Boston Common and residential areas from inappropriate uses. Recommended improvements include:

- a continuation of the series of small public plazas punctuating Washington Street for both daytime activities, evening street performances, and art exhibitions. These spaces would reinforce its character and urban vitality, preserve and enhance the view corridors from Washington Street to the greenery of the Boston Common and to historic facades, and create a welcoming public realm along the District's busiest and most central street. New seating areas would occur at West, Avery, and Beach Streets particularly, in addition to the redesign of Liberty Tree Plaza;

- street tree plantings (on wide sidewalks only) along Tremont and Stuart Streets and several new parks and seating areas. This would reinforce the already wide, green character of these streets, and create new open spaces along Tremont and Stuart, particularly at the corner of Tremont and Stuart Street (Parcel P-7), across from the Transportation Building on a widened, tree-lined sidewalk, with seating along Stuart Street, and in Park Square. Parcel P-7, or "Rendezvous Park" would be the at-grade, very visible and aesthetically provocative "brain" and communications center for the District, attracting people with its clock tower, sculptural ticket and food kiosks, and light shows. This would be the place from which people could, through posters, shallow gallery walls, electronic media and art and literature, be directed to the Hinge Block, galleries, theaters, and other events throughout the District. It would also be a movable seating place from which to view -- with cup of coffee in hand -- the changing scene;

- creation of a major new public courtyard in the Hinge Block, either open to the sky or covered with a transparent roof as a "winter garden." This would draw people to this part of the District and reinforce the role of both Chinatown retailers and visual artists in development of the District. In addition, an outdoor, above-grade public-access park would draw people up through the Hinge Block and expand the sense of the public realm within this important retail and visual arts center. This small above-grade plaza or park could also be the site of more intimate art exhibitions to augment and complement the larger courtyard's space and activities, and would allow for occasional light shows or other environmental art exhibits to be seen from the Common or other nearby parts of the District;

- additional open spaces on Chauncy and Essex Streets, especially a new daytime play/seating area and evening performance/light show park at the Edison parking lot. This would reinforce a secondary pedestrian way along Chauncy Street leading

to a narrower Harrison Avenue with a landscaped streetscape and seating into Chinatown's retail district;

- concentrations of public art, distinct lighting and paving in open spaces indicating the character and major uses of overlapping but unique parts of the Midtown Cultural District as the "theater arts area," "visual arts area," "retail district" and (through quieter features rather than the presence of strong visual cues) "neighborhood/residential area," as well as a series of special children's features. The visual arts focal area might, for example, include collaborations of artists and landscape architects in all of the open spaces of this area to create a provocative, exciting and truly unique character. The thoughtful and judicious use of these strategies can subtly communicate the major features or uses of an area, such as the visual arts activities of the Hinge Block, diverse adjacent Asian cultures, or concentrations of major theaters.

- additional pedestrian circulation in the District through the restriction of traffic on some alleys and the extension of the Downtown Crossing's restricted traffic area to Avery Street, which would also serve to restrict traffic on Temple Place and West Street. This would have to be done first on an experimental basis, and would need the support and cooperation of local business owners and the Downtown Crossing Association. Traffic on Temple Place would have to be reflowed.

The character of these spaces should, through public art and programming, reinforce the increasing diversity of the District's nearby Asian population and Boston's population generally, as well as Boston's relationship to other cities around the world.

Summary of General Recommendations

1. Given the relatively small number of new open space opportunities within the District, it is essential to upgrade and render fully useable those resources which do exist. Two of the larger open spaces within the District -- Elliot Norton Park and Liberty Tree Plaza -- are not fully functional. Major redesign of both spaces should be a priority, and will do much to expand the useable open spaces of the District beyond the Downtown Crossing area.

2. Renovation of Elliot Norton Park within the District's boundaries and the adjacent Quincy Community School terrace will improve but not entirely mitigate the need for additional open space resources for the residential population most in need within and near the District, specifically the residents of the southern and largely residential portion of Chinatown. This unmet need underscores a responsibility on the part of the Midtown Cultural District and upcoming projects such as development of the Turnpike air rights and land created by

depression of the Central Artery to offer open space amenities as well as other land uses to the residents of Chinatown (consistent with the Chinatown Master Plan). Streetscape improvements (such as seating walls and ledges, tree plantings and new paving), well marked and signaled street crossings, and handicapped-accessible sidewalks and small open spaces will also improve access to the area's major open space resources for residents of the District and its greater residential neighborhood.

3. Play spaces associated with proposed day care facilities in major developments should be provided on site (probably on roofs, as has been done at the State Transportation Building in Park Square), to enhance the quality of care and to relieve pressure on the already overused facilities in the Boston Common and in Chinatown. Existing public-access facilities should be upgraded (in the Common, on the Quincy Community School roof terraces, and in Elliot Norton Park), and several new play areas created at street level for the growing residential population and for the general public's use.

4. Because the Midtown Cultural District contains so few actual opportunities at grade to expand the open space system, each space must be designed to serve different constituencies at different times of day. (At eleven, a group of children appears to touch and climb a well loved sculpture; during the lunch hour, the seating and eating surfaces are filled to capacity by workers; later, elderly residents of the District watch as the rush hour traffic streams by; in the evening, a neon artwork, present but understated during the day, dominates the scene as theater goers fill the streets. This multi-dimensionality of uses and visual characteristics will come to characterize the public realm of the District, and make it a major point of destination not only for tourists but for residents of the city and the region.)

5. The need for additional open spaces to serve both the area's residential population and its weekday and weekend constituencies represents a major opportunity to serve yet another of the major user and constituent groups of the District -- performance and visual artists and their publics -- and to create yet another layer of unique and meaningful character within the District. New open spaces and streetscape improvements should reflect the presence and imagination of the District's working artists, its theaters, galleries, and cultural institutions. As a vision for the open space system for the Midtown Cultural District, the Cultural District's public spaces could be envisioned as stages, settings and frames for the activity of life lived in the public realm, the most visible and important part of the cultural character of a city, which could be formalized as, or with, art.

6. The difficult issue of the daily use of the District and its open spaces by destitute and often physically ill people should be addressed in the most humane ways possible, largely by seeking to increase the positive uses of all spaces in the public realm, by correcting design flaws which prohibit positive uses of spaces, and by supporting efforts to provide necessary medical, human services attention and housing to those in need.

7. The funding, maintenance, and programming of recommended improvements and additions to the open space system of the Midtown Cultural District will require a combination of strategies and resources.

Chapter II:

History of the Midtown Cultural District

The Midtown Cultural District is both a new concept and the renaming of one of the city's oldest, most commercially and culturally resonant areas. The activities taking place in the Midtown Cultural District in the late 20th century District often mirror earlier conditions to a surprising degree.

One of the most organically developed of all of Boston's districts and one of its oldest, the area which now comprises the Midtown Cultural District has never -- unlike other "downtown" areas such as Beacon Hill, the South End or the Fens -- had the benefit of planning. This is both one of its charms and a warning. The District has been transformed before, always energetically but perhaps not always for the best.

The care with which the public realm, the open space system and the streetscape environment are planned and developed may be the measure by which future generations will judge the District's success; its historical richness and topographical memories are an essential place to begin. Knowledge of the District's past culture on the part of the its architects, urban designers and landscape architects are vital to the creation of new open spaces which can authentically build on layers of social and architectural history to reveal rather than ignore or overwhelm them. An underlying theme of the planning approach used in this open space study is the belief that the design and development of the Midtown Cultural District should reinforce and express the District's unique contribution to the culture of Boston in the late twentieth century. This can occur only through an informed dialogue with its past.

Always a Cultural District

The District is organized along Washington Street, Boston's first "High Street" and its "main street" since a decade after its founding in the 1630's. Public life was centered at the spot now occupied by the Old State House, where the Great Street (later King and now State Street) met Cornhill Street, now Washington.

"Cows are popularly though erroneously blamed for the pattern of Boston streets. Actually the oldest streets of Boston are perfectly decently laid outPublic life was centered at the spot now occupied by the Old State House, where the Great Street (now State) leading from the harbor joined what is today Washington Street, which was the road leading to the Neck and the Mainland." (Whitehill, "Boston: A Topographical History")

In 1656, a bequest by Robert Keane had led to the building of the first Town House at Boston's main intersection, now State and Washington Streets, next to the open market square.

It was to be a shelter, civic center and cultural nexus:

"or the country people that come with their provisions...to sit dry in and warme both in colde raine and durty weather' and 'a roome for a library and a gallery or some other handsome roome for the Elders to meete in and conferr together." (quoted by Whitehill)

When Boston's first Towne House burned in 1711, it was replaced by what is now the Old State House.

Almost three centuries later, the jostling, busy life of the streets where commerce and culture meet has moved only a few blocks up Washington Street to Downtown Crossing. The complex patterns of street life in the Midtown Cultural District -- of culture, commerce and leisure -- remain remarkably similar today, as does the need for indoor and outdoor gathering places in which the city's residents, workers, visitors and artists can celebrate the still vibrant, increasingly diverse, and culturally rich community that is Boston in the late 20th century.

The District's boundaries are surprisingly consistent with its edges of three hundred years ago. Today, the State House and the Turnpike mark the termini of the streets within the District -- on the northern edges, the civic center of the city (and the Commonwealth); to the south, the beginning of the street's less regular pattern where it made its way across the narrow spit of land to the mainland. The east and west edges of the area recall the sea: to the east the streets leading to the now-distant wharves and harbor; to the west the border with the Boston Common, which once looked over the waters of the tidal Charles and its marshy Back Bay.

Memories of Early Town Life: Blocks of Houses with Orchards and Gardens

Within what we call the Midtown Cultural District today, Washington Street was lined with small farms, shops, and residences with walled gardens. The buildings were small, low and dispersed -- the gardens and green spaces dominant.

The 1728 Burgis map shows houses built closely together fronting on the broad main street, or along narrower side streets. The centers of the blocks were subdivided into fields, pastures, orchards and gardens.

Many of the District's "ladder blocks" were among the first Boston streets to be named. In 1701, the town's selectmen were empowered to assign and fix names, which was accomplished by 1708. Summer, Winter, School, Milk, Treamont, Essex, Beech and South Streets were among the first to appear on early 18th century maps (the first being the Bonner map of 1722), and are among the score of street names which remain essentially unchanged today. (The alley off School Street to the south also appears on the Bonner map of 1722.)

In 1679, a great 3-story free-standing house was built by Peter Sargeant, which in 1716 became the home governors' of the province of Massachusetts Bay. The "Province House" stood in spacious grounds some seventy feet west of Washington (then Marlborough) Street. Today, only the granite "Province House Steps" remain.

At first the old South End was the more agricultural part of Boston-- farther away from the activities of the wharves, and oriented along the side streets off Orange (now Washington) Street, which led out across the Neck to the mainland at Roxbury. A fortified gate stood at what is now Washington and Dover (Berkeley) Streets in what we now call the South End. The gallows were just outside the town gate.

The Midtown Cultural District's boundaries also include parts of what was the marshy South Cove of old Boston, now the South Cove or Chinatown neighborhood. Its old natural boundary, the muddy beach -- now Beach Street -- has long since made way for a variety of residential, industrial, and commercial uses. The District's western boundaries, the Common and Bay Village (then the Bay), were natural edges prior to the start of landfilling. (The filled land of the Bay Village and South Cove neighborhoods have a 19th century street grid which differentiates them from the 18th century street patterns along Washington Street.)

Later building along the northern portion of Washington Street was incremental -- in fact, the street had four names and an equal number of widths, orientations and characters, and followed the landform -- resulting in a more organic fabric of streets, blocks, gardens and alleys. It was difficult to convince the townspeople to move out to the green pastures of the South End from their settled lives in the denser North End.

In 1732, a new Congregational church was built in the fields of the old South End in the hope of inducing people to move out to the less developed part of the city and thereby raise the value of real estate.

Despite the best efforts of the town fathers, the area remained an uncrowded place to live well into the 19th century. In the mid-19th century, George Gardner built a house on Summer Street on the current site of Jordan Marsh with a ten-foot high carriage gate, a courtyard fifty by one hundred feet in size, stables, sheds, and an extensive fruit and vegetable garden.

"In addition to four large square beds edged with box, roses, syringa, honeysuckle and trellises of grapes, the garden contained not less than forty-four fruit trees....This South End of Boston was through the eighteenth century, and even into the nineteenth, an area of fields, gardens and large houses. Pond Street (now Bedford)...derived its name from a pond which served as the town watering place for cattle." (Whitehill, "Boston: A Topographical History")

The street we now call Boylston was then Frog Lane, as it led from the Boston Common down the boggy land toward the marshes and wharves of the South Cove.

Layers of Architectural History

Built soon after the fire of 1711, the Old Corner Bookstore at the corner of Washington and School Street, across from today's Five Cent Savings Bank Plaza, was a residence for its first hundred or so years. It is one of the few surviving examples of 18th century residential architecture in the area.

The Kings Chapel churchyard is the oldest cemetery in the city, established soon after the city was settled. The South or Granary Burial Ground followed in 1660, and served both central Boston and the old South End. The Granary Burial Ground is named after the granary located on the Boston Common, which was moved in 1737 to an area adjacent to the Common on the current site of the Park Street Church. First called the South Cemetery, it gradually took the name of the nearby granary.

In 1738, a workhouse was constructed between the Granary Burying Ground and the Common, "for the accommodation at oakum picking of idle persons, vagabonds, and tramps." It was a two-story building more than one hundred and twenty-five feet long. This was an early era of public-spirited development. In 1742 Peter Faneuil built his civic center and marketplace, a more sophisticated version of Keane's earlier Towne House at State and Washington Street. The Old South Church was also caught up in the rebuilding efforts, and replaced its earlier wooden structure with the new brick church we see today next to the flower-stand plaza. King's Chapel, too, next to the King's Burial Ground, rebuilt its new church in 1750 on the site of an earlier church.

Bulfinch's Tontine Crescent and New Elegance

"In 1787 a fire which started in a malt house on Beach Street destroyed more than one hundred buildings in the old South End. The need to rebuild this section of Boston coincided with the Charles Bulfinch's interest in improving the quality of architecture in Boston." (Whitehill) Built on a former fish pond, Bulfinch's Tontine Crescent was a 48-foot long curving row of sixteen connected townhouses fronting a 300-foot long semi-oval, grassy, tree-shaded park opened an new and more architectural era in Boston. Eight connected townhouses on Franklin Street, Franklin Place, formed an opposite street wall. An arch extended from the Crescent on Franklin Street to Summer Street, which gave its name to Arch Street. Rooms above the arch attracted several of the city's major civic organizations: the Massachusetts Historical Society and the Boston Library Society. One consequence of the Tontine Crescent was to lure more and more of Boston's wealthiest residents to build new houses on spacious grounds in the still largely undeveloped South End.

As newly elegant development moved out toward the south, the city's cultural facilities followed. The city's first theater, the New Exhibition Room, opened in a converted stable on Franklin and Hawley Streets in the 1790's. The Federal Street Theater, Haymarket Theater and Boston Theater (today the site of the Opera House) soon followed. By the early 19th century, the area was Boston's center for the theater, music and entertainment.

Bulfinch's Boylston Market and Concert Hall: the First Hinge Block Mixed Use Development

The corner of Boylston and Washington Street had long been commemorated as the site of the Liberty Tree, under the shade of which Boston patriots gathered in the years before the Revolutionary War to discuss politics and plan the future. This is the site of the Liberty Tree Plaza today.

In 1810, Bulfinch designed Boylston Hall and Market on the corner on the current site of the China Trade Center in the Hinge Block -- a harbinger of the site's future mixed use. For more than twenty years the Handel and Haydn Society used the upper floor as their concert hall, while the market below provided an outlet for fresh produce and meat in the developing southern part of the Boston peninsula.



The Boston Common

Purchased by the townspeople of Boston from William Blackstone in 1634, by the mid-1700's, the Boston Common was a training ground for the local militia as well as a community pasture. From it, the land was open down to the wa-

ters of the the South Cove, the South Bay, and the Back Bay, or Roxbury Flatts. A single row of trees was planted along Tremont Street in 1722, which was added to in 1756 with several additional rows. By 1814, after the construction of the new State House, an allee of trees had been planted along Park Street and a single row along Beacon.

The Haymarket Theater (1796-1803), located close to the old Hay Scales near the Common, recalled its origins in a more rural era. Park Street was still the site of the Workhouse, the Alms House and the Granary in the early 19th century. As the residential neighborhood of Beacon Hill was developed by Mount Vernon Properties, development pressures moved down the ever lower slopes of Beacon Hill to the area surrounding the Common and the gardens and orchards of the still largely open South End. The Granary at the corner of Park and Tremont Streets was replaced in 1809 by the Park Street Church.

In 1810 Bulfinch designed and built a row of nineteen houses along Tremont Street overlooking the Common, called Colonnade Row, between West and Mason Streets. Despite these new developments, many of the interiors of the blocks in the area were still quite open. West Street meandered into bucolic Pond Street, which was joined to Summer Street by Chauncy Place, Arch and Otis Streets, and which led down to the Boston Harbor at Bulls Wharf, passing Lincoln, South and High Streets on the way.

Tremont Street superceded Washington Street as the major entrance to the city after the creation of the new South End in the mid-19th century, which also followed the evolution of the Common from a pasture to a recreational green after construction of the gold-domed Bulfinch State House on Beacon Hill. Nevertheless, cows grazed on the Common and hay was harvested until well into the 19th century, even after construction of the new State House. The last cow was led from the Boston Common in 1830, shortly after the Tremont Street Mall was renamed in honor of General Lafayette's visit.

After this, the Common became more formal; an additional 600 trees were planted in the former pastureland. By the mid-19th century, most of the paths through the Common had been planted with allees of trees. The Tremont and Boylston Street edges of the Common were severely altered with the construction of the subway at the turn of the century, when mature trees were removed to allow for the underground tunnel and station construction.

The Parkman Bandstand was built during the period of rapid expansion of Boston's theater district, which also saw the construction of the Shubert, Majestic, and Wilbur theaters, with space provided for the arts in nearby commercial buildings.

In the early 20th century, the Olmsted firm was hired to rejuvenate the soil around mature plantings of trees on the Common and to replace trees. Their painstaking efforts ensured the health of the Common's landscape for many decades. Recreational facilities were added to the Common in the 1950's in conjunction with construction of the Common's underground parking lot, which also necessitated the removal of a number of trees on the Charles Street edge of the park.

Since then, the Common has had to contend with a number of environmental stresses which have further altered its appearance and health. Dutch elm disease has felled many of the Common's oldest and largest trees; the city's increased traffic flow and resulting pollution have added to the environmental stresses on the Common's plantings; and the construction of tall buildings at its edges, beginning with the Tremont on the Common residential development, threatens the health of the Common's trees with long shadows and harsh winds. On the other hand, the City of Boston's Parks and Recreation Department has undertaken a comprehensive capital improvement and landscape management program to protect and upgrade the city's oldest and most well loved public open space.

The Boston Public Garden

The Boston Public Garden was originally part of the marshy flats of the Back Bay. In 1794 a portion of the site was given to a rope walk establishment in return for their construction of a sea wall to protect the land. A sea wall was built on the edge of Charles Street, and rope walks set up on land which stretched into the marshes. In 1824, the growing town paid the rope walk company for the rights to the still marshy land at the foot of the Boston Common. Due to acrimonious differences of opinion about how the land should be used, then Mayor Josiah Quincy called a general meeting of the citizens, who voted overwhelmingly that the land should "forever be kept open and free of buildings of any kind, for the use of the citizens."

In 1837 the members of the newly organized Massachusetts Horticultural Society petitioned the city for permission to use the land for amateur horticulture: the growing of hothouse camelias, grapes, and ornamentals. A large conservatory was constructed for plants and birds, and the site became Boston's Botanic Garden, similar to those then in vogue in European cities. With land costs rising rapidly throughout the peninsula, pressures on the land were fierce. Proposals were drawn up to divide the land for house lots, but were defeated when put to a vote. In 1859 a competition was held to redesign the site, after which it took the general form we know today.

The Public Garden has been protected and improved in the 20th century through the work of the non-profit Friends of the Boston Public Garden and Common. The Boston Parks and Recreation Department's horticultural displays, still created in the French fashion popular at the time of the park's redesign, are among the finest in the nation.

Land Filling, Expanding Commerce and Culture

In 1804 the Front Street Corporation had begun land filling operations on the south side, seeking eventually to enlarge their property in anticipation of the annexing of what is now South Boston. A new road, Front Street, was laid out on the made land, which later became Harrison Avenue. Lincoln and Albany Streets and Chinatown were created by the filling of seventy-five acres of mud flats east of Front Street in the 1830's by South Cove Associates. They brought in gravel as fill from Roxbury and Dorchester by boat, and from Brighton by train, and built a wharf into the harbor from the newly created land. The country's largest hotel, the United States, was constructed by the South Cove Associates in 1838, as well as a number of warehouses, markets and other commercial buildings.

Despite the commercial and industrial activity fast transforming the edges of South Cove, the area remained bucolic. A visitor from Philadelphia in 1838 remarked on the old South End's greenery:

"Another pleasant feature of Boston is the many green and shady front yards which relieve and refresh the eye, as you wander through its winding streets. More or less are met with in every part of the city; but Summer Street, on both sides, is lined with them from one end to the other. This, to my taste, is decidedly the handsomest street in Boston. Town and Country seem married to each other, and there is no jar between the husband and the wife. It is a harmonious union, and the source of many pleasures." (E.C. Wines, quoted by Walter Muir Whitehill)

The area's proximity to both the Boston Common and to ample natural resources and open views well into the 19th century made early open space planning superfluous. But as the southern part of the District was gradually filled, its modest heights flattened to fill the nearby marshes for industry, its northern edge grew densely commercial during the 19th century.

Chauncy Place, Winthrop Place and Otis Place were becoming settled, more along the lines of Beacon Hill than Summer Street. The area was also building on its reputation as the locus of culture in Boston. In 1852 a Music Hall was built at the corner of Winter Street and Bumstead Place, where the Boston Symphony Orchestra played from its founding in 1881 until it moved to its new site in the Back Bay in 1900. The Massachusetts Horticultural had opened offices on School Street in 1844.

By the 1870's, however, after the widening of Boston Neck and the construction of a square-mile Victorian neighborhood to the south, the old South End began to be thought of as an extension of central Boston, and the term "South End" was applied to the new neighborhood across the railroad tracks.

From Gardens and Orchards to the Commercial Palace District

When the great fire of 1872 destroyed many of the houses in the old South End, residential buildings, gardens and lawns were replaced by commercial structures. Boston's 1850 population of 136,881 had increased to 341,919 largely due to Irish immigration, which had increased land values on the peninsula markedly. This was the beginning of the area's Commercial Palace District history. The Tontine Crescent was replaced by stores and warehouses, as were the houses of Colonnade Row. In 1854 the first Boston Public Library was built on Mason Street, which was moved in 1858 to the current site of the Colonial Theater, and in 1895 moved to its permanent site in Copley Square in the newly filled Back Bay. By the end of the 19th century, the old colonial South End had been almost entirely replaced by retail, wholesale trade, and commercial buildings.

Railroads as a Shaping Force

Railroads also shaped the street patterns of the Midtown Cultural District. Park Square was originally the site of the Worcester and Providence tracks and station, which intersected over the waters of the Receiving Basin near the current

Back Bay station. The triangular shape of the Statler Office Building still reflects the point at which the tracks crossed. The Boston and Worcester line crossed the Back Bay on an embankment that ran near Castle Street to a station at Lincoln and Beach Streets. The Old Colony line came into Boston overland across South Boston, across the Fort Point Channel, and into its station at Kneeland Street. The New York Central came into the city at South Station. A number of hotels were established near the stations.

Park Square emerged when South Station was completed in 1900 as a terminal for all of the rail lines coming into the city from the south. The sixteen-acre site created by the removal of the old Boston and Providence tracks was empty until it was used in 1906, as a demonstration track for the newly invented automobile. The land created by the redefining of the rail lines into Boston in the twentieth century formed the impetus for early urban renewal and highway plans, including the Turnpike, I-95 (which became the Southwest Corridor Project when the highway was defeated) and the concept of a highrise spine leading from the Prudential Center into downtown Boston.

Chinatown and Bay Village: Residential Neighborhoods

Most of the district had ceased to be residential in the mid-to late-nineteenth century as waves of immigrants, many arriving in the district by train or boat, passed through the area on their way to growing residential districts in the North and West Ends, the new South End, Lower Roxbury, Roxbury and Dorchester. Many Chinese workers, however, discriminated against elsewhere, settled along Beach and Kneeland Streets during the last quarter of the 19th century, and established what later became Chinatown. (They were later joined by other workers and finally by their families.) Despite several waves of new immigration from China, the natural expansion of Chinatown was blocked by the widening of Kneeland street and the establishment of the Tufts New England Medical Center in the 1930's.

The 1870's, the period of Boston's biggest residential expansion, also saw improvements to what is now Bay Village. The low-lying land was filled by the city as a sanitary measure, because the previous filling of the Back Bay had submerged some of the land. Existing structures were either raised with new foundations or demolished, and additional houses built. A portion of the quarter million cubic yards of fill came from the leveling of Fort Hill.

The 20th Century

The venerable scholar of Boston's topography, Walter Muir Whitehill, from whose book "Boston: A Topographical History," first published in 1959, much of this information was drawn, would almost undoubtedly be pleased with the City's approach to the redevelopment of the old South End of Boston and its metamorphosis as the Midtown Cultural District. As he stated at the end of his book:

"My greatest hope is that changes will be made thoughtfully, with deliberate respect for what is good in the present life of Boston, rather than in a theoretical, arbitrary, or speculative manner. American cities today are getting to look all alike. Their individual characters are fast disappearing. Boston's still retains a considerable degree of its own flavor and

color. It would be a pity to let this be submerged in an 'organization man's' impermanent and glittering mediocrity, when there is still time to build soundly upon existing strengths."

Whitehill had this to say about the plans for Downtown Crossing:

"Some years will doubtless pass before walkers have undisputed title to Washington Street from the Government Center to South Cove, and of Winter and Summer Streets from Park Street to the South Station, but the plan exists, an early land acquisition program began in 1965, and it is to be hoped that eventually...the federal assistance necessary to carry out the entire project may be forthcoming."

The City of Boston is going forward with an even larger vision, and without the assistance of the federal government. Creating the kind of public realm that Whitehill had in mind -- based on the District's strengths and unique qualities -- will not be easy in this closefisted era. On the bright side, the era of tearing down historic buildings and the building of wind-swept empty plazas is also behind us, a fact which will certainly be reflected in the public realm of this most culturally and historically resonant part of Boston.

Chapter III:

The Character and Environment of the District

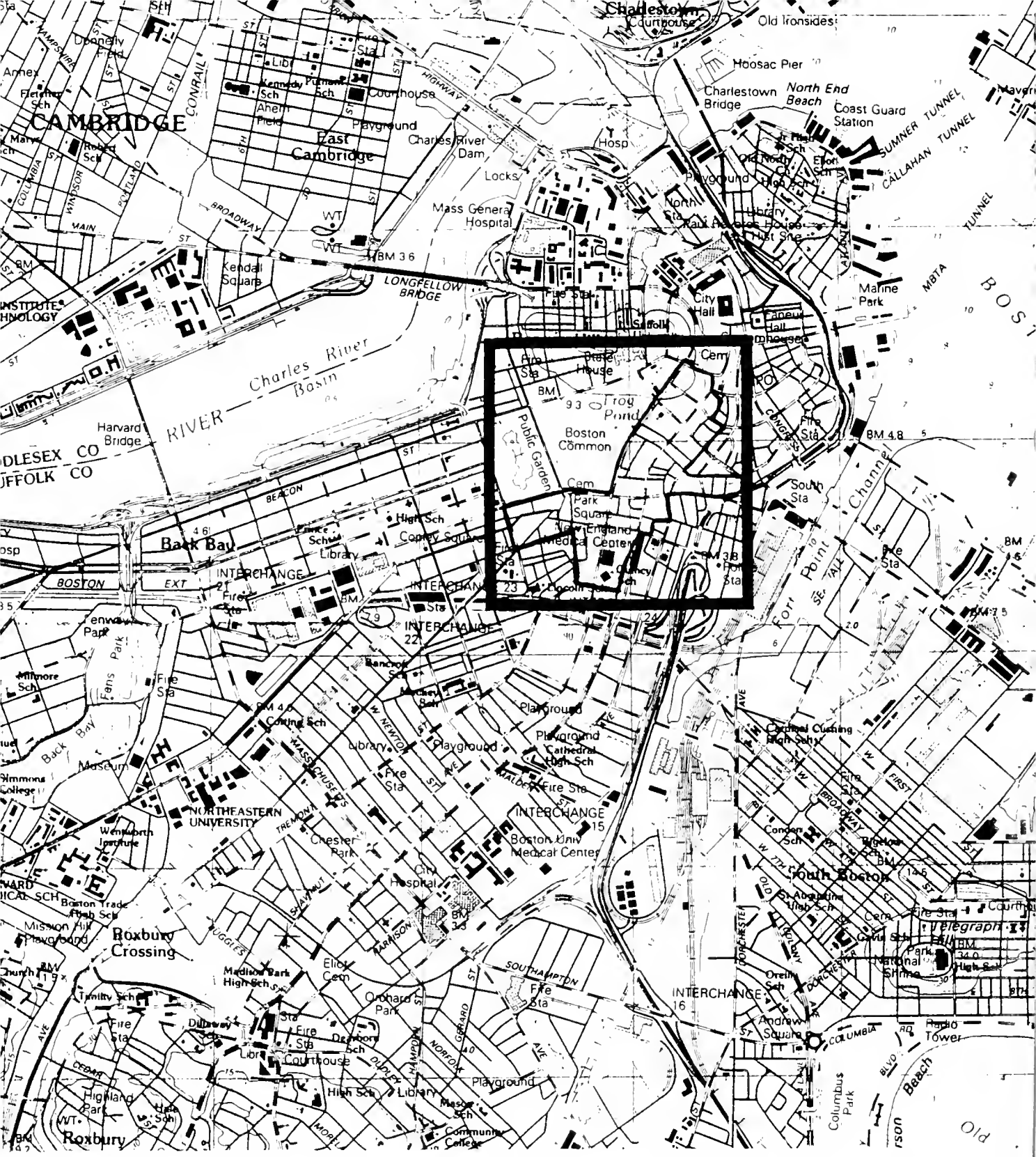
Boston's new Midtown Cultural District contains the traditional theater district, the active Downtown Crossing retail district, and the declining "combat zone." It is proximate to a number of residential neighborhoods, Chinatown and Bay Village, to the Financial District, to Government Center, and to two of the city's oldest and most well known parks, the Boston Common and the Public Garden.

The District's locus of activity or outdoor theater changes throughout the day. Midday finds the north end of Washington Street full of shoppers, office and retail workers. Regularly scheduled performances and events at Downtown Crossing supplement the routine use of the street. Movement through the District is primarily east west between Washington Street and the Common's subway stations. As evening approaches and the shops close, the restaurants and theaters south on Washington and Tremont become the center of activity. With the dimming of the theater lights, the theater shifts indoors. After the shows, movement is north and south between the theaters and the subways or garages. The spectators once again become the actors.

The Midtown Cultural District, because of its historic pattern of growth, naturally breaks out into quite distinct areas, each with its own character. The Cultural District's public spaces are the arteries which link these various areas, allow for movement from one to another, and which provide a respite from activity. The public spaces are simultaneously lobby, aisles and stage to the theater we share as urban life.

The Built Environment

The blocks and streets of the Midtown Cultural District played a significant role in the history of Boston's development. The streets and public spaces serve as memories of the city's past while acting as the stage for the city's present. The District's streets provide the physical structure for its buildings, courtyards, alleys and parks. The blocks contained by the streets are undergoing major changes which will have a profound impact on the District's character. The overlay of the new patterns of use and space on the existing urban form will further enrich the multi-layered fabric we now call the Midtown Cultural District.



The Context of the
Midtown Cultural District

- **Washington Street** was originally the major entrance to the city from the mainland at Roxbury. Washington Street's alignment constantly curves to reveal short, fragmented views. Situated between the drumlins which formed the region's undulating landscape, Washington Street was a road responsive to local topography, a landscape no longer evident today after centuries of landfill and earthmoving. It is from the perspective of Washington Street's early place in the city that the current form of the Cultural District's public spaces begin to "make sense."

- **Downtown Crossing**, the pedestrian retail district located between Bromfield and Temple Place on Washington Street and along several of its side streets, was a part of the old Commercial Palace District, and is oriented on a predominantly north/south axis. This part of Washington Street is broader in both its streets and architecture than the portions of Washington Street to its north and south, having been built up later. Downtown Crossing is already a harbinger of the Midtown Cultural District's desired level of street and retail activity, its pedestrian and seating spaces, and its programmed activities (coordinated under the auspices of the Downtown Crossing Association). Downtown Crossing is characterized by pedestrian streets and public plazas, which offer spaces for respite, people-watching, and pushcart vendors. One of the most successful such areas in the country, Downtown Crossing attracts an average of 100,000 people daily. While sunlight and greenery are less prevalent than might be expected, the busy, colorful life of the streets compensates in large degree for any lack of amenity.

- **Tremont Street's** later provenance is seen in its more consistent width and regular alignment as compared to Washington Street. Its adjacency with the Common for the four blocks from Winter to Boylston again differentiates Tremont from Washington. Additionally, Tremont is flanked by four blocks that are synonymous with the current Cultural District. The intersection shared by those four blocks, that of Stuart and Tremont, promises to become one of the most lively public spaces in the district.

- **The Ladder Blocks**, with their east/west orientation, relatively low historic architecture, dense fabric and corridor views of the Granary Burial Ground and Boston Common, represent one distinct area. The ladder blocks have changed the least over the last 100 years. Their narrow streets are framed by 30-50 feet high buildings which create a consistent street wall. Relatively short in length (approximately 400 feet long), the ladder blocks frame significant views to the Common. As one walks down Washington Street, the ladder blocks function as orienting devices to the shopper, theater patron, and tourist, constantly reminding them of the location of the Common, the city's symbolic and perceptual center.

- **Alleys and Narrow Streets.** The street and building pattern of the interior of the Midtown Cultural District is broken up by a fine-grained system of alleys and narrow streets. For residents, workers and visitors to the Midtown Cultural District, discovery of secondary ways through the District on small side streets and pedestrian alleys will add a layer of understanding and delight in the city's historic street pattern while providing an efficient way of moving through the District. However, the success of lively pedestrian alleys and smaller streets relies on a significant level of activity on the adjacent main thoroughfares.

Service Alleys. Many of the alleys are narrow, edged with rear building facades and only service entries. These alleys often deadend at mid-block. They are used for service access to adjacent buildings, where dumpsters are kept and service vehicles make deliveries, and are a necessary part of the District's street system.

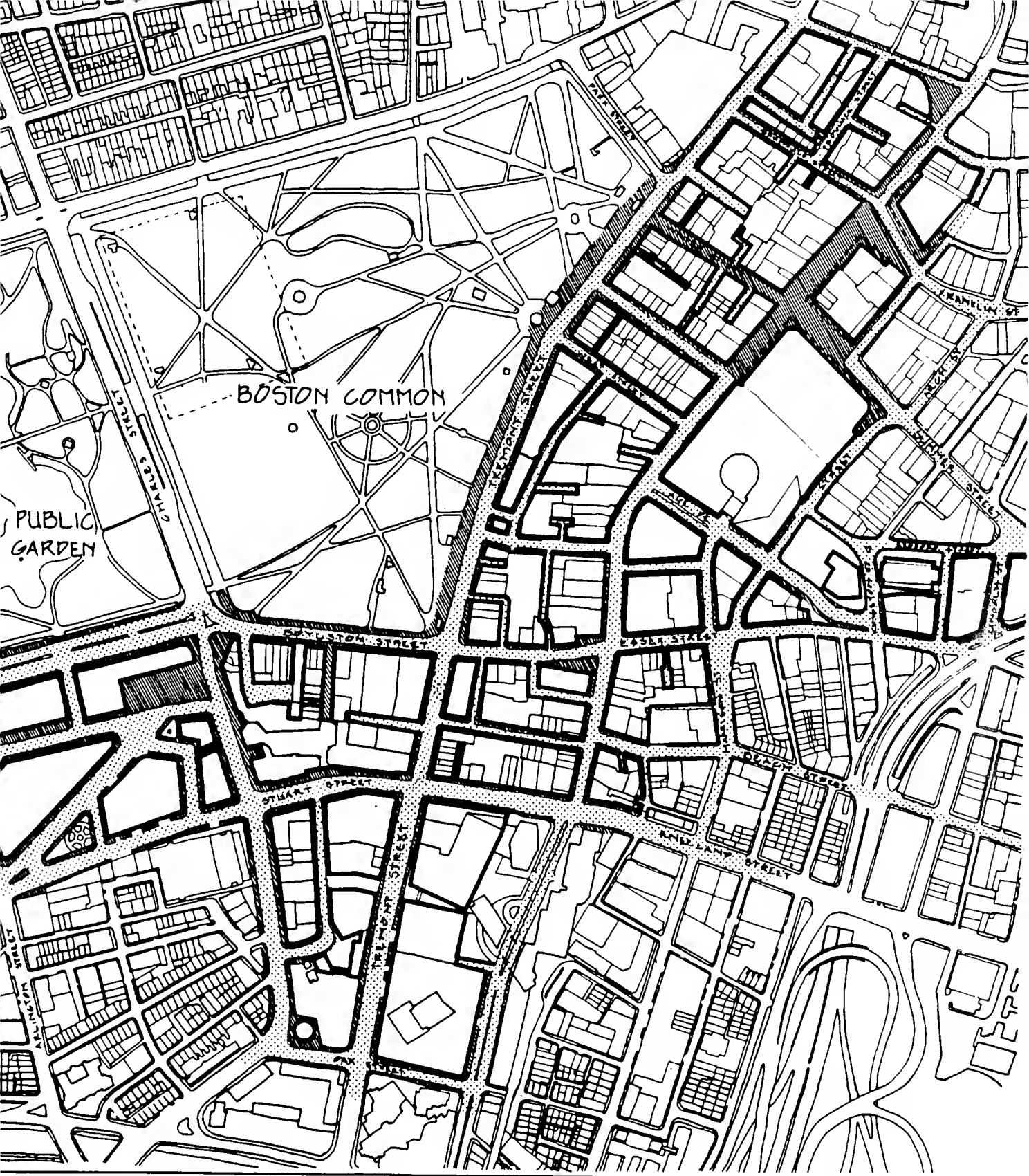
Light and Air Shafts. There are also alleys, sometimes as narrow as two to three feet, which are simply leftover space at the meeting of two buildings and which serve as narrow light and air shafts. These are often gated and closed to public use; they occasionally end in widened interior courtyards.

Narrow Streets or "Places". The District also has a system of narrow streets, often with sidewalks, which lead to buildings with interior-block entries. These streets (often named as a "Place") generally are lined with older buildings with facades of architectural and historic interest. Although traffic is allowed on these streets, they function primarily as pedestrian ways due to the fact that they are generally not through streets and often have businesses, restaurants and other establishments which front onto them. Those which are through streets are not highly trafficked due to the fact that they are narrow and often poorly surfaced and not easy to negotiate.

Secondary Streets. There are a number of secondary north-south streets in the District, including Warrenton and Province Streets, which although not so narrow as to be categorized as alleys or "places," are pedestrian in orientation and use, with retail businesses, restaurants, and bars (Province Street) and clubs (Warrenton Street) along them.



Pedestrian Alleys. Alleys in and adjacent to the District which have been renovated and redesigned for pedestrian use include Boylston Place, the alley between School and Court Street, the alley leading to "The Corner" food shops off Winter Street, and the alley from Arch Street to Otis Street at Winthrop Square. The covered, gated, narrow passageway from Temple Place to Winter Place offers a unique way of crossing the grain of the Ladder Blocks, and was, until recently, ungated. The current commercial activity and low level of vehicular traffic on small streets such as Bosworth Place and Hamilton Place make these active pedestrian routes. Both are dead-ends for vehicular traffic but are through ways for pedestrians by means of the Province House Steps on Bosworth Street and the steps adjacent to Orpheum Theatre and through The Corner food arcade. Pedestrian activity should be encouraged along these streets, although it does not seem that they need to be fully pedestrian in that they seem to self-regulate vehicular traffic. Once the Province House Steps terrace is renovated, more foot traffic can be expected along Bosworth Street. Chapman Place, the alley from School Street to Bosworth, with an historic second-story arch overhead, provides an additional "back way" across the Ladder Blocks from the Old City Hall Grounds.

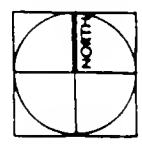
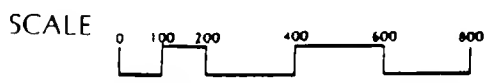
- **Boston Crossing/Commonwealth Center,** the site of the two largest proposed developments in the District located south of West Street to Essex Street on both sides of Washington Street, is an area characterized by a large number of theaters (both well used and in need of renovation), the retail and



Streets, Alleys and Sidewalks as Open Space

EXISTING CONDITIONS

- Streets and Alleys 
- Sidewalks, Plazas and Pedestrian Streets 

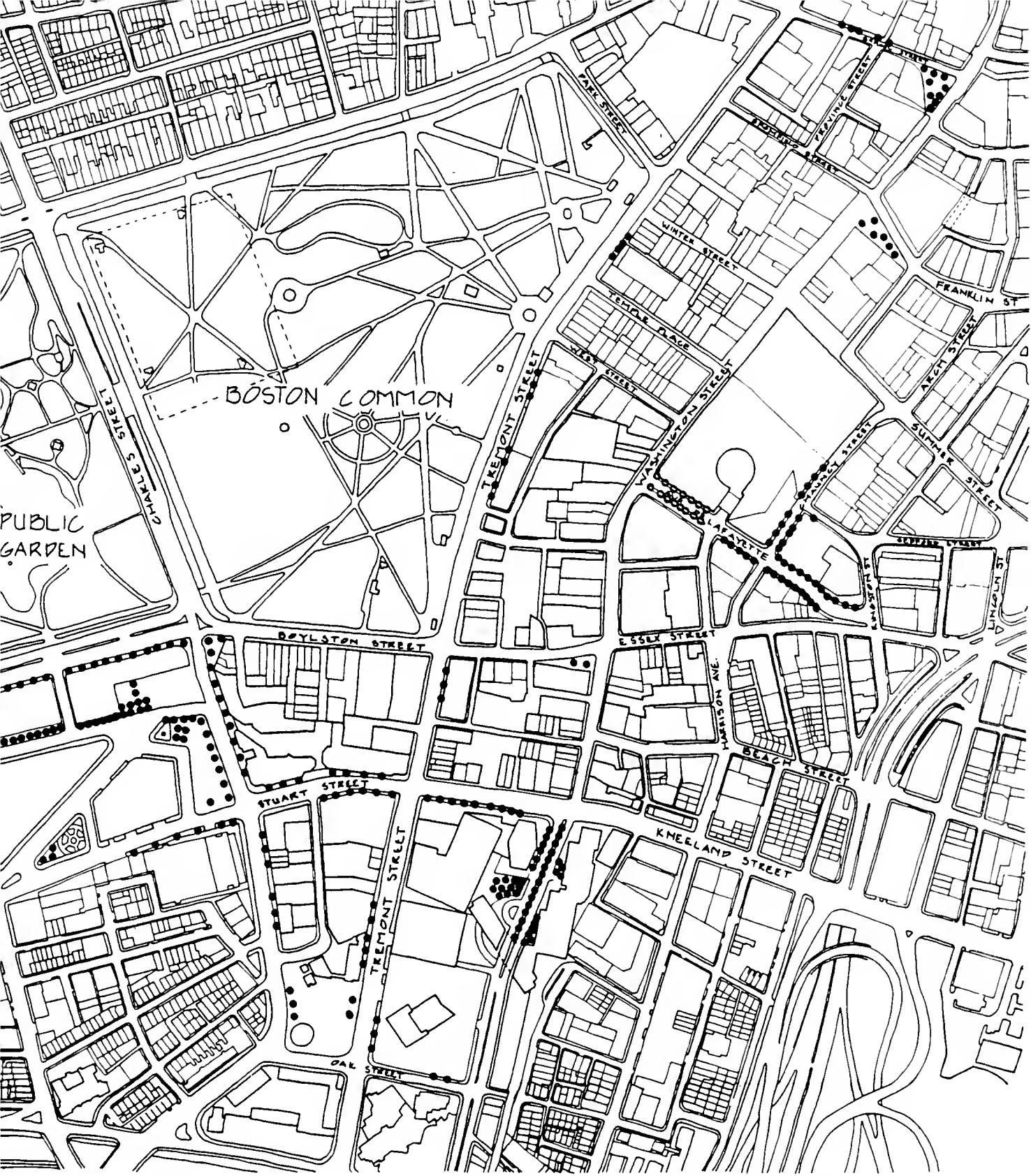


residential expansion of Chinatown, a large number of scattered historic buildings, an underutilized public open space at Liberty Tree Plaza, the remaining elements of the Combat Zone, and a major provider of daytime services to the homeless. The blocks east of Washington Street, while similar in size and shape to the Ladder Blocks, have a dramatically different scale and character, due to the consolidation of land parcels and the construction of department stores with footprints that fill the block. The character of the open spaces in this area is of a coarser grain than in the ladder blocks, where small vacant parcels and narrow alleys comprise a secondary system of open spaces. Given the size of new developments in this area, it is conceivable that new types of open space will emerge here. Street sections with wider sidewalks for promenading and sitting and interior block galleries with public access are among the types of spaces which will replace the old service alleys and narrow sidewalks.

- **The Hinge Block**, a special study area and major cluster of potential development parcels, joins the greener Tremont street to the more pedestrian and denser Washington Street, as well as older, more regular blocks to the north with the idiosyncratic, modern and looser weave of the streets to the south. It also is a “hinge” between the densely commercial district to the north and the more institutional and culturally oriented part of the district to the south, as well as to the residential neighborhoods on the southern edge of the district. This is a part of the District which will undergo dramatic transformation. The blocks between Boylston and Stuart are hybrids between the Ladder Blocks and the existing heart of the theater district. Their final build out will be a mix of small scale historic buildings along Boylston and larger developments internal to the block and along Stuart. The existing alley system which weaves through these blocks could be transformed into public ways of a more pedestrian than service nature. The alley between Boylston and City Place might be a model for these new spaces.

- **The area south of Stuart Street to Chinatown and Bay Village** is characterized by large institutional, cultural and residential buildings, as well as by the Quality Inn Hotel, Elliot Norton Park, and the Quincy Community School. Chinatown is just outside the District’s boundaries. Tremont Street widens at this point somewhat inhospitably, and the area reveals the fact that its history is later than that of the rest of the District, with its more recent urban renewal-era developments. This is a part of the District which has great promise but lacks cohesion relative to other parts of the District. The blocks south of Stuart are unique in their configuration, concentration of theaters and other large institutions (schools, parks, and hospitals). The resulting system of open spaces does not fall into simple street-alley categorizations. The potential for inventive use and design of these spaces is great.

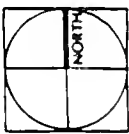
- **Park Square**, which, since development of the state’s Transportation Building, the Four Seasons, and Heritage on the Common has already been largely shaped, remains to be fleshed out in degree (on the Pavilion parcel and through planned streetscape improvements) rather than in kind. It will, however, increase its role within the District as a place with large structures on large blocks oriented both to the green edge of the Common and Public Garden and to the quiet tree-lined Stuart Street. This is the most monumental-scale part of the District, and, given the width of its streets and sidewalks and its proximity to the Common, the one which is the most open to the sky.



Existing Street Trees

- Street Tree •
- Street Tree to be Removed ○

SCALE 0 100 200 400 600 800



The Natural Environment and Vegetation

The natural topography of the District has been reshaped in all but its most basic contours. Once fields and the gentle rises of drumlins sloping down to marsh, the District is today a man-made and fairly harsh environment.

The Boston Common and Public Garden, the one essentially original ground, the other filled marshland, are located at the edge of the District's boundaries but nevertheless add a generous sense of nature and greenery to the character of the District. While both parks contain a large number of seemingly diverse and healthy plantings, the landscapes of both are at risk due to increasing urban environmental stresses, from air pollution to harsh wind effects to far-reaching shadows from adjacent buildings. The health of the vegetation on these major public open spaces cannot be taken for granted, and countermeasures are necessary to offset the stresses under which the plantings on the Common and Public Garden's must live.

Aside from the Boston Common on its western boundary, the District contains no land which has not been reshaped through fill, grading or development. Apart from the ubiquitous ailanthus tree and other weeds which find fertile soil in untended planters and cracks in the pavement, nature must be coaxed into the District.

The most varied plantings in the District occur at Statler Park, where mature rhododendrons, barberry, and crabapples are thriving, and at the terraced planting of the New England Medical Center, which includes a number of yews and annuals. Elliot Norton Park, while overall a failure in terms of the health of its plantings, contains a lovely and healthy planting of fastigate ornamental cherries along its Charles Street edge. Pollution, wind, and compacted soil have taken their toll on most of the plantings in the District which are not well and regularly tended. Because the sidewalks in the District tend to be narrow, most of the tree pits in the District are too small to allow for natural growth. New trees should be planted on wider sidewalks in larger tree pits, as feasible within the context of future streetscape improvements.

The District contains relatively few street trees compared to other parts of the city, most of which have been planted within the past ten years. Of these, most are lindens or red maples. Surprisingly, some of the lindens along Avenue de Lafayette and Chauncy Street have sprouted a very healthy stand of poison ivy from their root balls. The recent bricking over of the tree grates on Avenue de Lafayette and Chauncy Street is destined to slowly kill these large linden trees unless they can be artificially watered and aerated. Aside from pigeons, sparrows and, presumably, rats, there is little wildlife of note within the District's boundaries.

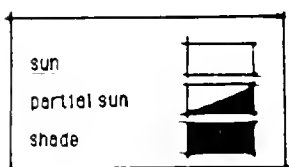
Microclimate: Sun and Wind

Due to the District's narrow, winding streets and relatively tall buildings, little sunlight reaches the streets and sidewalks for lengthy intervals in much of the interior of the District. On the other hand, its boundary with the Boston Common and Public Garden permits the District almost unfettered access to

SUN STUDY - Existing Open Spaces and Open Space Opportunities

Name of Space	Fall			Winter			Spring			Summer		
	9am	12	3pm	9am	12	3pm	9am	12	3pm	9am	12	3pm
1 Five Cent Savings												
2 The Flower Stand												
3 Shoppers' Park												
4/30 Province House Steps												
5 Dtn Crossing Ped.												
6 Downtown Crossing Plaza												
7/36 Triangle at Bedford St.												
8/46 Liberty Tree Plaza												
9 NW Essex/Wash. Sts.												
10/47b NEMC Pedestrian Way												
11/48 Elliot Norton Park												
12 Don Bosco Terrace												
13 Boylston Place												
14 Charles/Boylston Sts.												
15 Four Seasons Plaza												
16 Emancipation Statue												
17 Providence Streetscape												
18 Stotter Park												
19 Interior Court @ Lafayette												
20 Woolworth's												
21 Boston Common	The sizes of these open spaces preclude accurate sun analysis at this scale. *											
22 Public Garden												
23 Old Granary Burial Ground												
24 Kings Chapel Burial Ground												
25 Old City Hall Grounds												
26/49 Quincy Community School												
27 NEMC Terraced Park												
28 Pedestrian Way - Church St.												
29/47a Pedestrian Alley												
31 Temple and Washington												
32 Main Entry - Boston Crossing												
33 Lot Adj. to Book Shop												
34 Corner of Avery/Washington St.												
34a @ Commonwealth Center												
34b T-stop: Wash. and Hayward St.												
34c NW Corner												
35 Edison Substation Pk.												
37 Lafayette/Essex Sts.												
38 Phillips Square												
39 SW Harrison/Essex												
40 Beach and Washington Sts.												
41 Hinge Block (Interior)												
42 Hinge Block Corner (Tremont)												
43 Parcel P-7												
44 Stuart St. Edge (C-4)												
45 Stuart St. Edge (Park Sq.)												
47c Shubert Alley												
47d Charles/Warrenton Block												

- ** 1 - 29 Existing Open Space
30 - 49 Potential Open Space



The information above was developed by extrapolating shadow analysis data mapped by David Dixon and Associates for the BRA for the Midtown Cultural District plan. The amount of sunlight reaching existing open spaces and proposed open space opportunities was evaluated based on potential build-out conditions in the District. Shadows were calculated by David Dixon and Associates for September 21, December 21, March 21, and June 21. The amount of sun reaching small open spaces can be approximated from existing data. Numbers are consistent with the Existing Space and Open Space Opportunities maps.

* Sun and shadow studies of the Boston Common and the Public Garden have been conducted as part of the planning for adjacent development projects.

sunlight, except during those times of the day when these spaces are themselves in the shadow of adjacent or nearby buildings.

Washington Street is particularly dark, although reflected light and the play of light and shade on building facades and upper stories does much to mitigate the shade at street level. The side streets oriented east-west between Washington and Tremont Street are likewise dark for much of the day, a fact which is mitigated by the views west to the greenery of the Granary Burial Ground and to the Boston Common.

Even with an as-of-right build-out for the District, many of the sunnier street corners and large areas in the District, such as Hayward Place, will be developed, with resulting shadows on surrounding streets and sidewalks. The sun and shadow impacts of proposed higher developments will be felt more in a loss of reflected light above grade, and in increased shadows on the Boston Common and perhaps on other open spaces such as Filene's Park, than on immediately adjacent streets and sidewalks.

Of all the major existing open space resources within the District, Elliot Norton Park provides for the most constant sun access, Liberty Tree Plaza the least. The Quincy Community School rooftop terraces, immediately adjacent to the District, also provide excellent sun access for most of the year. On the other hand, the very successful and much appreciated Boylston Place pedestrian alley receives almost no direct sun, and Downtown Crossing is very often in shadow. Sunlight in the District is, then, a scarce and often fleeting amenity, one which should be captured whenever possible but not necessarily a sine qua non of successful open spaces in the District. (Please see the Sun Study chart for an analysis of the sun access of particular existing and recommended open spaces.)

The District also experiences severe wind effects at several of its east-west intersections, particularly along Boylston/ Essex Street, which funnels winds sweeping east across the Boston Common and west from the ocean. Likewise, the Tremont Street edge of the Common is subject to harsh wind effects, aggravated by the presence of tall buildings. The interior of the District, especially the east-west circulation, is largely protected from severe winds. Planned development is required to mitigate unpleasant wind impacts at street level. The Boston Crossing development will, for example, improve the wind effects at street-level on its south side while slightly aggravating the effects of wind on Summer Street (which is unfortunate given the fact that Summer Street provides for an important seating area in the District). While wind studies have been completed for the major proposed developments, there has been no general study of wind patterns throughout the District.

Given the recommendation that play spaces associated with day care centers in major development projects be located on rooftops, wind impacts and sun access must be studied carefully at upper stories and roof tops in order to provide for pleasant, safe areas for children's recreation.

Chapter IV:

The Users of the District's Open Spaces and Their Needs

1. Residents of the District and Abutting Neighborhoods

Within the strict boundaries of the Midtown Cultural District, the BRA's Research Department estimates 2,500 residents, almost all of whom live in approximately 1,400 units of housing in seven buildings. This number is projected to increase to approximately 7,500 residents by the year 2000 based on proposed new housing construction within the District:

"..The Midtown Cultural District Plan will promote the construction of both market-rate and affordable housing in Midtown and in Chinatown...To meet the rising demand for housing, the Midtown Cultural District Plan sets a goal of adding 3,000 mixed-income units in the Midtown area. At least 25 percent of the units will be affordable for low- and moderate-income households. Five hundred of the 3,000 units will be affordable units located in Chinatown. An additional 4000 affordable units will be located in the Midtown Cultural District for both Chinatown and new residents of Midtown....The expected development of 2,500 units in the Midtown Cultural District over the next eight years will greatly exceed the projected production of housing in every other neighborhood....The creation of 2,500 residential units in the district will add approximately 5,000 residents to the area....Despite this [projected] growth [greater than any other neighborhood of Boston or any town in Massachusetts], the district's population will still be less than the 1985 populations of such Boston neighborhoods as Beacon Hill (about 10,000 residents), Charlestown (about 13,400 residents) or the North End/Waterfront (about 11,500 residents)." ("The Midtown Cultural District Plan," BRA, 1989)

MAJOR HOUSING DEVELOPMENTS AND RESIDENTIAL AREAS

• MIDTOWN		Total Units	
1. The Four Seasons	100		Market condos
2. Touraine Building	276		Subsidized Family Rental
3. 80 Mason Place	129		Subsidized Elderly Rental
4. Tremont on the Common	374		Market condos
5. The Stearns Building	140		Subsidized Elderly Rental
6. Chauncy House	<u>87</u>		Subsidized Elderly Rental
	1,106		
• CHINATOWN			
7. Hong Lock House	26		Subsidized Elderly Rental
8. Chinagate Apts.	15		Subsidized Elderly Rental
9. Oxford Place	39		Subsidized Family Rental
10. Tai-Tung Village	214		Subsidized Family Rental
11. Quincy Tower	162		Subsidized Elderly Rental
12. Mass. Pike Towers	200		Subsidized Family Rental
13. Castle Square	500		Subsidized Family Rental
14. South Cove Plaza	147		Subsidized Elderly Rental
15. South Cove Plaza East	84		Subsidized Elderly Rental
16. South Cove Manor	<u>100</u>		Subsidized Elderly Rental
Nursing Home(disabled)	1,487		
• RECENTLY CONSTRUCTED			
17. Heritage on the Garden	87		Market condos
18. Parkside West	94		Market condos
19. Tremont Village	20		Subsidized Family Rental
20. 31 Beach Street	32		Mixed Family Rental
21. Richwin Place	<u>30</u>		Market condos
	263		
• UNDER REVIEW OR PROPOSED			
23. Park Square	110		Market condos
24. 146 Boylston Street	41		Market condos
25. Parcel C-4	125		Market condos
26. Parcel C-2	36		Mixed Family
27. Parcel P-12 (Don Bosco)	98		Market condos
29. Parkside at Mason	52		
30. Parkside East	121		
32. Parcel R-3/R-3A	261		Mixed Family Rental
33. Waterford Place	40		Mixed Family Rental
38. Parcel P-2	60		
39. Parcel R-1	<u>80</u>		
	1,024		

Total Units Existing or Proposed: 3,880

• RESIDENTIAL NEIGHBORHOOD WITH A CONCENTRATION OF LOW/MODERATE INCOME UNITS

- 40. Chinatown
- 41. Chinatown

• RESIDENTIAL NEIGHBORHOOD WITH A CONCENTRATION OF MODERATE/HIGH INCOME UNITS

- 42. Bay Village



Major Housing Development
Residential Concentration

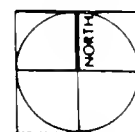
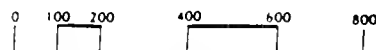


1/4 MILE 5 - 7 minute walk - strolling
10 - 15 minute walk - elderly or w/ children

1/8 MILE 5 - 10 minute walk - elderly or w/ children

Housing in District and Adjacent Neighborhoods

SCALE



However, the Midtown Cultural District falls within three census tracts which extend beyond its boundaries, and include the area between the Boston Common, Milk Street, the Massachusetts Turnpike, South Station and Northern Avenue, including all of Chinatown and all of Bay Village.

These three census tracts -- 701, 702, and 703 -- might be considered to be the greater residential catchment area of the District, or its greater residential neighborhood. Together, in 1980, these three tracts contained a total population of 8,762 people.

While the three census tracts contain relatively comparable numbers of households (between 1053 and 1540), the three census tracts have very different characteristics, and, in fact, the tract with the fewest number of households has the greatest number of residents.

- Census tract 701, which includes most of the district proper, contains a low percentage of children and a high percentage of residents over 25, with the highest percentage over 55. The density per household in this area is only 1.56 persons per unit, well below Boston's average 2.4 persons per unit. These statistics indicate that the predominant group of current residents of the District proper are senior citizens.
- Likewise, census tract 703, which largely comprises Bay Village, has relatively few children, a high percentage of residents in the 25-34 category, relatively high percentages in all categories over 25, and a density per unit of only 1.69 persons. The predominant group of residents in this adjacent residential neighborhood are young and middle-aged professionals.
- Census tract 702, on the other hand, which includes much but not all of Chinatown and some of the district proper, has a preponderance of children and teenagers, as well as a higher actual number of senior citizens than the other two tracts. The density for this tract is 2.84 residents per household (although it is important to note that within the boundaries of Chinatown only, the number of persons per household rose to an average of 3.5 persons by 1987). This is predominantly an area of low and moderate-income families, many of whom share their housing with an older relative.

The census tracts including and surrounding the District do, however, share certain characteristics: a high rate of renter-occupied units compared to owner-occupied units, and a very high percentage of residents without access to a private vehicle.

Housing production within the District since the 1980 U.S. Census was 1,400 units. Another 1,100 units are currently planned or under construction. In addition, another 1,400 units are planned for the District, for a total of 3,900 units within the District's boundaries by the end of the century.

These figures would indicate an average household density of 1.9 persons per unit, well below Boston's average of 2.4 persons per unit. This projected density is somewhat greater than but essentially comparable to the existing densities of 1.56 persons per unit in census tract 701 and 1.69 persons per unit

in census tract 703. This indicates that while some family housing will be added (perhaps within the projected 300 affordable units projected for the District itself), the majority of the new units will probably house elderly residents, empty nesters and single professionals. In addition, 500 units of new housing in Chinatown will be added to the inventory, for a total of 3,000 new units in or adjacent to the Midtown Cultural District.

By the year 2000, the District itself is projected to contain approximately 7,500 residents; adding the projected population of the District's surrounding adjacent residential neighborhoods, which will share the District population's use of nearby open space, the projected population is almost double the current population within and adjacent to the District for a total close to 15,000 residents (See the detailed Chinatown population projections, following.)

Chinatown

Boston's Chinatown is a twenty-eight block area covering 36 square acres. Chinatown is bordered by the residential neighborhood of Bay Village to the west and by the commercial Leather District to the east. The Massachusetts Turnpike forms Chinatown's southern boundary. The Midtown Cultural District borders and overlaps with the Chinatown Planning District to the northwest.

Chinatown is a small residential and mixed-use neighborhood of approximately 5,000 residents which nevertheless serves as the cultural, commercial and social service focus for Asians throughout the city and indeed throughout the state and the region.

Combined with adjacent areas outside the core area of Chinatown, such as the South End, the total estimated Asian population within and adjacent to Chinatown is estimated to be between 7000 and 8000 residents. Within Chinatown itself, more than 90% of the residents are Chinese; two percent are Vietnamese and Cambodian and other Asian nationalities. In 1980, more than 60% of all households were families, compared to 50% for the city as whole. More than forty percent of the units housed at least one elderly person, and more than 20% of Chinatown's population met federal poverty guidelines in 1980.

Despite its importance as a center of Asian culture and human services for the city and the region, many of the land uses in the area are not related to Chinatown's Asian population. The largest land uses are mixed, institutional and commercial, of which a major portion are medical or educational.

It is generally believed that the 1980 census undercounted Chinatown residents, and that complete information was not forthcoming due in large part to linguistic obstacles and distrust of official governmental procedures. In order to obtain sufficient and up to date information on the Chinatown community prior to a master planning process undertaken by the Boston Redevelopment Authority in cooperation with the elected Chinatown Neighborhood Council, a door-to-door survey was initiated. The survey focused on households, businesses, and land use and ownership patterns. Published in January of 1988, the survey provides a detailed analysis of the conditions, needs and preferences of the Chinatown community.

The Boston Redevelopment Authority's Chinatown Survey indicates that "one-fifth of Chinatown users are residents of the neighborhood, with the rest coming in from other Boston neighborhoods and areas outside the city...Many non-resident users visit primarily on weekdays, in the morning and afternoon. The principle reasons for using Chinatown include to eat, work, shop, visit friends and pass through the area." In general, users of Chinatown tend to be wealthier and better educated than Chinatown's residents. The majority (54%) of non-resident users of Chinatown visit daily, with nearly half visiting in the morning, while many others visit at least weekly. Of non-resident users, almost 40% take public transportation.

According to the survey, residents and users of the neighborhood share an appreciation for Chinatown's food: "The convenience of living in Chinatown and the availability of food in shops and restaurants are the attractions liked best by Chinatown residents and users. The majority of non-resident users also like the availability of food -- in restaurants, shops and bakeries -- as well as the Chinese community and people. Chinatown contains approximately 190 businesses, of which fifty percent are related to food service, and another 40 Asian-owned businesses are located nearby."

The most serious problems facing Chinatown is expressed in the Household Survey and by interviews with Chinatown users as "sanitation and garbage, the shortage of housing and crime and safety." These were by far the most often stated problems, well above the rate at which other problems -- overcrowding/congestion, parking, housing safety and security, gangs or prostitution, access to day care or transportation -- were noted.

"The severity of Chinatown's housing shortage has been substantiated by a December 1987 BRA housing survey, which found that 21 percent of the housing units in Chinatown meet the U.S. Census Bureau definition of overcrowding by housing more than one person per room per unit. Twenty percent of all units have four or more adults residing in them....Over 2,000 people are currently [February, 1989] on waiting lists for a total of 877 units in publicly subsidized housing developments in Chinatown." (The "Midtown Cultural District Plan," BRA)

More than 95% of Chinatown's residents rent their housing within the housing stock numbering 1478 units. More than half of all Chinatown residents are grouped in three major subsidized developments in the southern portion of the neighborhood.

It is estimated that the population of the core area of Chinatown will continue to grow with the construction of 500 new units of housing. Using Chinatown's average household density of 3.5 residents per unit, this would result in a conservative estimate of 1500 new residents, or, assuming a higher degree of density in the new units, a more crowded 2000 new residents, for a total population for Chinatown proper of 6,500-7,000 residents projected for the year 2000.

The projection of a total of 6,500-7,000 residents in Chinatown itself by the year 2000 assumes that new housing units will be filled by new residents rather than used to resolve the overcrowding of current residents. Unfortunately, given current housing costs, unless the economic circumstances of current residents were to improve or housing costs to decrease markedly, current conditions and

household characteristics indicate the continued overcrowding of current residents and an increase in new residents, many of whom will also probably live in overcrowded conditions.

The total population for the larger Chinatown area, combining Chinatown proper with its adjacent residential areas (such as the northern edge of the South End, which is heavily Asian) will be a minimum of 10,000 Asian residents in the area by the year 2000. It is further estimated by the Boston Redevelopment Authority that the population of Asians in the city of Boston will increase by the year 1990 to a projected low of 21,000 Asian residents to a projected high of 32,000 Asian residents. By the year 2000, Boston's Asian population is projected at a low of 28,800 to a high of 38,400 residents, of which at least 10,000 will live in or very close to Chinatown.

The estimated Asian population for metropolitan Boston in 1985 was 24,000 persons. Asians may have the fastest rate of increase of any new immigrant groups in Massachusetts in the 1990's. This means that Boston's Chinatown will be an essential part of a regional network of support services and a cultural magnet for a large and growing regional Asian population.

It may be possible for Chinatown to expand -- with commercial, residential and open space uses -- onto land created by the depression of the Central Artery. However, there are no numbers available yet for land uses on Artery land, or on future environmental site conditions, which may present obstacles to some land uses such as housing or open space. There will almost undoubtedly be some major expansion of Chinatown's commercial and job-producing activity into this area, at a minimum.

Open Space Implications for Chinatown

In 1988, Chinatown contained within its borders only 15,573 square feet of public open space at grade (excluding the deteriorated Quincy Community School rooftop terrace and the almost one-acre Elliot Norton Park beyond the Chinatown planning district's boundaries), or .06 acres of public open space per thousand residents. This represents approximately 1.1 percent of the total land area in a neighborhood with by far the highest density in Boston: 110 people per acre, more than six times Boston's average of 17.6 people per acre, and almost triple that of the next densest neighborhoods-- Back Bay-Beacon Hill and the South End. The survey determined that the only open spaces currently available consist of "several small parks and a number of community gardens which are located on formerly vacant land." It goes on to say that: "The area as a whole is dense, urban, and heavily populated, and has little greenery or open space."

The city as a whole averages approximately 3.9 acres of public open space per thousand residents, and many Boston neighborhoods with fewer children and senior citizens and higher incomes contain much greater ratios of open space to population than does Chinatown. For instance, Back-Bay Beacon Hill contains over five acres per thousand residents, South Boston more than seven, and Jamaica Plain more than nine.

The Chinatown Master Plan reinforces the findings of the recent survey:

"Greenery is scarce. Access to the Boston Common and the Public Garden have long been threatened by the Combat Zone. The sidewalks in Chinatown are crowded by passersby, shoppers, and displays. Streets are usually congested with traffic, parking, and large-scale loading and on loading activities...Given few other alternatives, the congested streets, the crowded sidewalks, and the many asphalt parking lots in Chinatown have been filling in as make-shift ball parks, tot lots, outdoor cafes and vestibules, or adventurous playgrounds."

Chinatown, the densest and most low-income neighborhoods in Boston, should, according to accepted planning standards, have access to a minimum of 2.5 acres of public open space per thousand residents within a quarter mile of residential concentrations -- of which a major portion should be accessible within 1/8 of a mile from residential complexes containing a high percentage of children and the elderly. For its current 5000 residents, an open space system of approximately 12.5 acres would be ideal.

However, Chinatown contains little more than one-third of an acre of public open space, plus access to the nearby but currently unusable Elliot Norton Park at its border with Bay Village, and to the deteriorated Quincy Community School rooftop terraces. Some of its current one-third acre, such as the Oak Street Community Garden, will be lost to development.

While recognizing the importance of open space and the public realm generally, the residents, community leaders and professional planners of Chinatown have had to respond to competing uses of the scarce land resource in the Chinatown area. Chinatown's population of residents and users of the neighborhood have clearly indicated that other issues are of urgent concern, especially the need to expand the affordable housing stock. However, the Chinatown Master Plan currently underway seeks to enhance the streetscape of the neighborhood as its major addition to the public realm, and to capture as much open space for public benefit as possible within Chinatown's severe land use constraints. As stated in the Chinatown Master Plan :

"...Streets in the densely populated Chinese cities are path, public common, and marketplace rolled into one. These were mostly achieved through the interaction of public and private places, versatile extension of indoor-outdoor space, flexible use of temporary settings, and a repertoire of seasonal and special events. Similarly, through creative building designs, space management, and event programming, Chinatown's streets can be reinforced as both path and green public places that move the goods and bring the residents, workers and visitors together."

The Chinatown Master Plan identifies four major goals for open space in Chinatown: "1) accessibility; 2) extended network; 3) green places; 4) neighborhood image and amenities for residents, workers, and visitors (including versatile designs such as sitting walls, seating-ledges, and tree fences...to maximize the use of limited space)." Moreover, the Chinatown plan identifies several key intersections and existing and potential open spaces of the Midtown Cultural District (where the two planning areas overlap) as "important entries and intersections" for Chinatown. These are: the intersection of Beach, La Grange and Washington Streets, or "Chinatown Crossing;" Phillips Square at the intersection of Essex Street and Harrison Avenue; Liberty Tree Plaza and the

intersection of Boylston and Washington Streets; and the intersection of Kneeland/Stuart and Washington Street. The Chinatown Master Plan also emphasizes the importance of visual corridors and links as an important part of the public realm.

In addition, the Chinatown Neighborhood Council is working to enhance existing open space resources, such as Elliot Norton Park and the roof terraces of the Quincy Community School, to the greatest possible extent. A suggestion consistent with the Chinatown Master Plan's goals is to plant the renovated Elliot Norton Park with plants native to China. (The Arnold Arboretum was a major importer of Chinese plant materials in the 19th century. Because China's plant diversity was not as affected by the ice age as that of the United States, many living Chinese plants were only fossilized here, and had to be reintroduced from China. This would be an interesting interpretive approach to the restoration of Elliot Norton Park, resulting in a high quality green landscape imbued with deeper geological and cultural meaning.)

Access by Chinatown residents to major open space resources (such as the Boston Common and Public Garden, to more distant resources accessible by nearby public transportation such as the Southwest Corridor Parkland, the Arnold Arboretum and Franklin Park, and to the nearby beaches of South Boston and the playgrounds of the South End) becomes all the more urgent in light of the unavailability of land for open space in Chinatown itself.

There is a concomittant responsibility for the public realm within the Midtown Cultural District to accommodate Chinatown's residents' needs: through better and safer access to existing open space resources, multi-lingual publicity about programs and recreational opportunities, Asian cultural expression within the open spaces of the District, and through attention to the open space interests of Chinatown's many children and to the needs and habits of its weekend clientele and visitors. Thoughtful development of the District's open space system should be able to greatly enhance the access, use and enjoyment of existing and new resources on the part of Chinatown's residents -- both young and old.

Open Space Implications for the General Residential Population In and Near the District

- Elliot Norton Park, the Boston Common, and the Boston Public Garden are the major open spaces which serve the residents of the Midtown Cultural District and its adjacent residential neighborhoods. The District and the area immediately adjacent to it contain over 100 acres of public open space, much of it among the finest and most well maintained in the city. In fact, abutting residents are regular users of the Common's tennis courts and ballfield, its lawns and play areas.

- Moreover, access to many other of the area's fine passive and active recreational resources is not difficult for older children and adults in good health: the Esplanade and its bicycle and jogging paths; Commonwealth Avenue Mall, leading to the Olmsted park system; the Southwest Corridor Park and its bicycle path; and the planned Harborpark walkway. Many open space resources are also available from the many T stops within the District.

• However, portions and certain populations of the greater District's residential neighborhood are underserved, specifically the southern portion of Chinatown in general; the elderly; parents with small children; and younger children. Obstacles include distance, dangerous intersections, public safety concerns, and a lack of nearby play spaces for toddlers.

• Residents of both Bay Village and Chinatown are currently working with the Boston Redevelopment Authority and the Boston Parks and Recreation Department on a plan to completely redesign Elliot Norton Park. Public safety in the park and on nearby streets is also a concern to residents and an obstacle to their use of nearby open space, including the Boston Common. The Quincy Community School's rooftop terrace, originally designed as an active play area for children, is deteriorated and underutilized and is viewed by Chinatown and Bay Village as a resource which should be renovated to its full potential. The southern edge of the Boston Common will be improved and rendered more accessible as a result of the Parks Department's Boston Common Master Plan currently underway.

• If existing spaces were to be renovated, and safe access, regular maintenance, supervision and programming assured, these resources might be sufficient for the majority of the District's residential neighbors -- especially if augmented by well designed and regularly maintained smaller spaces created as part of the development of the Midtown Cultural District. However, given the near unusable condition of Elliot Norton Park and the Quincy Community School rooftop, and the less than fully accessible and useable southern edge of the Boston Common, the most vulnerable residents of the greater Midtown Cultural District neighborhood are underserved by public open space at present. However, many of the residential sections of Chinatown present more extreme conditions which warranted further analysis and explanation.

• It is possible that the Chinatown community will decide to make Beach Street into a pedestrian street, at least during certain hours of the day. Beach Street merchants support the concept of closing the street, on an experimental basis. They would also like to improve the flow of traffic, take out some parking spaces, rationalize the loading zones, and evaluate the results. This concept -- as well as others related to the streetscape and to open space issues generally -- is being explored in the context of the Chinatown Master Plan, currently underway by the BRA in cooperation with the Chinatown/South Cove Neighborhood Council and the City of Boston's Department of Transportation.

2. Weekday Office and Retail Workers, Business Owners, Shoppers

Boston's retail downtown has been centered along Washington Street for centuries. The historic 19th century commercial palace district, which occupies

approximately nine square blocks, has long been the major retail heart of Boston (although part of the old commercial district has become part of today's Financial District). With the establishment of Downtown Crossing in 1979, the future importance of this core area of Boston's retail commerce was assured, despite new competition from Faneuil Market and Copley Place.

The Midtown Cultural District is centrally located within Boston's primary daytime places of employment, the Financial District, Government Center, Park Square and Boylston Street. Over two-thirds of downtown Boston's 300,000 employees work within a five-minute walk of the district, and over 100,000 pedestrians pass through the streets of Downtown Crossing each working day.

In the past five years, significant improvements to the existing commercial buildings have increased the number of office workers in the area, although some of the older manufacturing jobs in or near the area have disappeared.

It is anticipated that the two largest new projects in the area -- Commonwealth Center and Boston Crossing -- will generate approximately 15,000 new permanent jobs, with 11,000 contributed by Boston Crossing alone. Given the number of vacant or underutilized buildings in the area, and the fact that other parcels within the District's boundaries are still vacant, such as the Kingston-Bedford street project and many parcels on the Hinge Block, the potential for a much greater increase in daytime density in the district is likely to be fulfilled. In addition to Boston Crossing and Commonwealth Center, the Midtown Cultural District development plan projects fifteen new developments. The combined proposed developments are estimated to increase pedestrian volume significantly.

Current midday peak volume was calculated in the Boston Crossing Environmental Impact Statement at peak afternoon volume times a factor of 1.3, or almost 30,000 people traversing or stopping in Downtown Crossing at midday.

Current peak afternoon volume is calculated at about 22,700, expected to increase to 33,200 with new development. The Saturday peak hour is currently estimated at almost 20,000, expected to increase to about 25,600. Commonwealth Center alone is expected to add a total of 13,100 trips per day through the District; Kingston-Bedford will add approximately 8,000 daily trips; Boston Crossing will add approximately 5,300 pedestrians at midday, 6,400 at the evening rush hour, and 2,900 on Saturday, or about 13,300 additional trips total on an average weekday. (The current peak pedestrian volume on Washington Street alone, by far the most heavily traveled of all streets in the twelve-block Downtown Crossing area, is estimated at between 9,000 and 11,000 people.)

The total projected peak pedestrian volume within the District is estimated to be approximately 43,000 people during lunch hour on work days, an increase of 13,000 trips from the current peak of 30,000, or an increase of approximately 30 percent. Pedestrian volume will markedly increase between Washington Street and South Station, a major transportation module for the District. In addition, more people are walking to work from Boston's residential neighborhoods.

"The percentage of the workers [in Boston] who walk to work has jumped from 4 percent in 1978 to 12 percent in 1986." ("Midtown Cultural District Plan," BRA, 1989).

Three of the four main subway lines stop within the District, South Station is a ten-minute walk from the center of the District, and Boston's two major bus terminals are located at the edges of the District. The District is thus both a destination point for workers and shoppers, as well as a part of the daily pedestrian route to and from work for thousands of workers.

The creation of up to 600 day care slots as part of the zoning requirements for major developments within the District will augment the number of children in the district on working days. Currently, the number of smaller children accompanied by parents increases markedly on weekend days but is less prevalent during the work week. In the future, working adults and children will share the spaces of the the Midtown Cultural District on a more regular basis.

Apart from the Downtown Crossing retail area, development of the Hinge Block, the Shubert lot or Parcel P-4, and the expansion of Chinatown will add to an increase in the volume of pedestrian traffic in and through the Midtown Cultural District. There are currently more than 40,000 jobs within the Chinatown-Leather District area, of which 27,000 are located in Chinatown. While exact figures are not currently available, the combined pedestrian flow within and through the District could be estimated at a minimum of 130,000,000 by the year 2000. The increase could also, if the District completely fulfills its promise, be more on the order of a 50% increase.

Open Space Implications

- Washington Street, the main artery of the District's pedestrian flow, is often uncomfortably full to overflowing even now. Its sidewalks and pedestrian street are sometimes difficult to traverse at lunchtime, and its open spaces and small plazas often completely full, especially at midday in pleasant weather. The special needs of the elderly, persons with handicaps, and parents and day care providers with small children must also be taken into account, especially during peak times, when competition for space can be fierce.

- An increase in the amount of retail activity, in the number of people on the streets both day and night, and an expanding Downtown Planning District residential population is exactly what is intended by the Boston Redevelopment Authority and the City of Boston, as would be the case in any foresighted city. However, this growth will and should be understood to cause a concomittant increase in the need and demand for additional open space to keep pace with planned changes in use and density. Density is not a bad thing in and of itself. In fact, it is one of the exciting urban aspects of the District. However, to be experienced and enjoyed, it requires public spaces which enable users of the District to watch and participate in the flow of activity without simply moving through it. The spaces created to accommodate the weekday peak volumes of pedestrian traffic through the District will undergo a metamorphosis at night as they become the stages for street performances, and will double as additional play and outdoor space for residents of the District and strollers on weekends.

- Satisfying the peak daytime pedestrian volume within the District should be a goal of the open space system and public realm of the Midtown Cultural District plan. Given that peak daytime pedestrian volumes are projected to rise by at least 40% percent and possibly more within the Downtown Crossing area, it is recommended that open space in this part of the District be expanded by at least 40-50% as well. There are currently about 100,000 square feet or 2.3 acres of public open space within the area from the Province House Steps to Liberty Tree Park, of which 60,000 include the pedestrian area of Washington Street, including the widened sidewalks under the roof overhangs of Filene's and Jordan Marsh. (The Lafayette Mall circular plaza, which will be lost, is not included in this total.)

- Expansion of the restricted pedestrian or Downtown Crossing area along Washington Street to Avery Street, at least on an experimental basis, during the hours from 11:00 A.M. to 6:00 P.M., would have the effect of "pedestrianizing" West Street and Temple Place as well as an additional portion of Washington Street. This is a natural view corridor for Downtown Crossing -- to the point where Washington Street curves east -- and would greatly increase the sense of a generous and welcoming public realm in the District's most heavily used area. It would also extend the pedestrian retail area to an important edge of the theater district, thereby leading pedestrian traffic through the District to theaters on Washington and Tremont Streets, and toward the retail and visual arts activities of the Hinge Block. (To be successful, local traffic would have to be allowed to flow off Tremont onto West Street and loop back onto Tremont via Temple Place.)

- Note: The "Boston Crossing Environmental Impact Statement" recommends that a number of sidewalks be widened to accommodate future pedestrian volume. It also states that: "The extension of the Washington Street pedestrian zone to Avery Street is not clearly mandated with the current and projected pedestrian volumes. The extension is not warranted on the basis of pedestrian demand, although it could be desirable in terms of area-wide urban design goals....Increased activity [in this area only] due to new development and the proposed project will generate approximately 12,000 new pedestrian trips per day, approximately 2,000 new midday trips, 1,600 PM peak hour trips, and 1,000 Saturday trips. The highest hourly volumes on the block would be about 4,000 persons during the midday peak hour, which is about 1,000 more than are accommodated on Winter Street midday today. Peak volumes in the PM peak hour would be about 2,600, and in the Saturday peak hour, 1,142." The study recommends "measures such as widening the east sidewalk (on Washington Street between Summer and Hayward Place) or consolidating sidewalk obstructions....to accommodate and encourage future increases in pedestrian traffic, particularly with the proposed subway entrance at Hayward Place and Washington Street. If Avery Street is reversed, vehicular traffic volumes in the block of Washington Street between Avery Street and West Street will be reduced, allowing flexibility for sidewalk widening. The study also recommends sidewalk "widening" along Summer Street from Chauncy/Arch Street to Church Green, or Chauncy between Summer and Avenue de Lafayette (meaning removal of existing street trees), and Bedford Street from Chauncy to Kingston Street (a portion of which is used as a bus stop), where current volume is expected to double.



Daytime Use Areas: Office/Retail

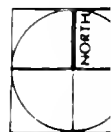
Primary Daytime Circulation



MBTA Station



SCALE



3. The Performing and Visual Artists, Arts Groups, and Their Patrons

Boston contains approximately 150 arts organizations representing the theater, dance, music, the visual arts and galleries, and 14,000 performing and visual artists. In addition, Boston contains 30 commercial art galleries, major art museums, and a number of arts educational institutions.

A survey sponsored by ARTS/Boston and Boston's Office of Arts and Humanities entitled "The Economic Impact of the Arts on the City of Boston" determined that in 1986, "approximately 7.6 million people attended non-profit cultural events in the city, more than double the number of people who attended professional and college sporting events."

According to the survey, the combined impact of non-profit cultural institutions on Boston's economy was more than \$500 million. Boston's non-profit (arts) organizations are also one of the city's largest employers, with 4,100 full-time and part-time personnel (as cited in the "Midtown Cultural District Plan"). "In addition, another 7,000 visual artists, 2,500 writers and poets, and 2,000 other self-employed artists live and work in the city. The average age of the arts groups is more than fourteen years old, and the audiences range from 1,200-20,000, with an average of 6,000 people per group."

The Midtown Cultural District development plan includes the creation of ten small- to mid-sized theaters and a number of non-profit galleries to support and nourish the role of the arts in Boston. The theaters will, combined, seat approximately 3,500 people. As much as retail activity in the District, the arts will be both a magnet and an integral part of the economy of the District, giving it a unique identity.

While the implementation of planned renovations and the housing of the city's theater arts groups in the District will soon occur, almost half of the Midtown Cultural District's ten historic theaters are currently vacant or under renovation. In this sense, the cultural and economic vitality of the Midtown Cultural District is still a sleeping giant.

It is the presence and role of the arts, in combination with the life of the public in the public realm, which make the District distinctly "cultural." The presence of the arts and artists will be highly visible and felt throughout the District.

Building upon the cultural layers that are still in evidence in the Midtown Cultural district and the adjacency of diverse neighborhoods --- future development will : increase space for performances; provide unique spaces for the viewing, installing and making of art. (These new environments will be both temporary and permanent in nature to accommodate the broadest range of works

and sponsorship); and, broaden art's role to embrace architecture, parks, and street design as well as electronic/video/neon art.

This study aims for a broad role for the Arts in the public realm, one which acknowledges the visual and performing arts as vital and integral to urban open spaces rather than adjuncts or embellishments to them.

While no single city's cultural district offers a model for Boston, there are a number of lessons to be learned from other cities.

- **Dallas'** Cultural District Master Plan (Sasaki Associates, consultant) focused on seventeen underdeveloped blocks north of downtown. The cultural district's center is its major street, Flora Street. Its major institutions are located along this 40' wide street flanked by 30' wide sidewalks. The triple rows of trees which line each sidewalk differentiate this street from others in the city.

Through contrast, the Cultural District's major public space will be a special place in the city. Dallas' Cultural District Master Plan emphasizes the importance of programming, managing and maintaining the public spaces. It recommends the formation of a non-profit organization to administer and maintain the District's plazas and streets and proposes an "Electric Agora" to advertise the District's activities. (Note: Sasaki Associates has also completed Master Plans for Louisville, KY, Rochester, NY, and Buffalo, New York's cultural districts). Dallas' Cultural District Master Plan was commended for establishing a "standard for a new wave of public environments in which a cultural resource acts as a catalyst for mixed use development" by the ASLA Awards July in 1984.

- **Fort Worth**, Dallas' neighboring city, has an equally fascinating cultural district in the making. Located to the west of the historic downtown, the cultural district includes both natural and man made institutions representing the diversity of the region. Museums as notable as the Kimball and Amon Carter occupy blocks adjacent to the stockyards. The EDAW landscape architecture firm is programming and planning for the vast open spaces which connect these structures. Like Boston, Fort Worth has spent considerable time meeting and consulting with a 40-person task force and a commission selected by the Mayor. This task force, meeting once a month, agreed to a working paper drafted by EDAW which summarizes the groups' attitudes and translates them into policy. Currently the city is attempting to define the task force's role in the implementation of the master plan. EDAW is drafting guidelines for the inclusion of public art in the Cultural District's open spaces and relying on Seattle's public art programs as a model.

- **Pittsburgh**, Pennsylvania's nascent cultural district is emerging out of its historic district downtown, which is characterized by cast iron structures and warehouse lofts. The presence of a few theaters -- including Heinz Hall -- and the support of the Pittsburgh Trust for Cultural Resources, the Heinz Foundation and various city agencies are the motivation behind the current cultural district master planning efforts. Their mission includes defining "culture" in Pittsburgh, providing

economic incentives for private development, proposing supporting facilities and establishing land use and open space criteria. A critical issue in all these issues is the question of concentration or dispersion.

- **Milwaukee Theater District** is representative of a concentrated, dense district which is fitting for many cities with limited cultural facilities. By clustering new performance space and supporting retail and office space near existing civic buildings, cultural facilities and open spaces, the Milwaukee Repertory Theater and Milwaukee Redevelopment Corporation hope to ensure the twenty-four hour use so necessary in a vital cultural district. The two-city- block theater district relies heavily on an arcaded through-block gallery to connect and gather the various buildings and uses. Strategically located between City Hall and the Milwaukee River, these mid-block arcades act as a conduit for pedestrian activity sheltered from the often harsh Wisconsin climate.

(For additional examples, see the Public Art Resource in the Appendix)

Open Space Implications for the Performance Arts

- The Midtown Cultural District Task Force's Facilities Subcommittee, chaired by Donna Sommers, has concentrated primarily on indoor performance spaces. While they have not spent a great deal of time considering the outdoor performance possibilities within the Midtown Cultural District, they support the general concept of increasing street performances (similar to those seen at Downtown Crossing and Faneuil Market or in Harvard Square) and recognize the importance of small-scale outdoor open spaces to accommodate this. They are also concerned about the theaters' public image -- their facades, marquees and the spaces which abut them-- as they affect visibility for the arts. Their primary open space concerns are the creation of a lively and expressive streetscape which will serve to publicize the theaters -- both performances and buildings; creation of an identity for the District; and the creation of opportunities for street performers where possible.

- As the number of individual theaters increases and specific troupes or institutions associate with those theaters, surveys of those groups' public space needs should be undertaken by the Midtown Cultural District Task Force. In the interim, it is expected that the District's public spaces will house two types of programmed events. The Downtown Crossing Association's current sponsorship of lunchtime performances on Washington Street should be encouraged to continue and expand as demand warrants.

- Larger, evening performances might be held at the Parkman Bandstand in the Common (in conjunction with the City's Department of Parks and Recreation). Unprogrammed events and performances will likely occur at highly trafficked corners--especially in the evening. Small spaces should be renovated or designed with these uses in mind.

- All new open spaces within the Cultural District should be designed to provide electric outlets for street performances, and, where possible, to provide seating for impromptu audiences.

Open Space Implications for the Visual Arts

- The Midtown Cultural District's Visual Arts Sub-Committee, chaired by Lloyd Held, has been meeting to discuss their desires for the district and to formulate strategies and coalitions for achieving them. This open space study does not prescribe how this may be done through quantitative means. We believe that a successful Cultural District will grow out of an expansive vision.

- For this to happen, a master plan should be developed for selecting, siting and scheduling art opportunities within the district. An ad hoc policy which ties art opportunities to specific development parcels might not result in the concentration necessary to infuse the area with a recognizable spirit and identity. A master plan for the arts, such as the one developed by the city of Seattle, could build on this study's analyses and recommendations for public open spaces, reinforcing the city's physical form and street life as well as the identity of the district itself through considered and creative intervention.

- The Visual Arts' contributions within the Cultural District's open spaces promise to be varied in form and purpose. Visual arts installations should be both dispersed throughout the District as an integral part of its identity but should also be particularly visible and concentrated within and near the Hinge Block, both inside and out and nearby (particularly at parcel P-7 and the proposed linear park) so that their impact will serve a place-making function within the District. The study proposes that all open spaces within and near the Hinge Block be collaborations between artists and landscape architects to ensure that this part of the District will have a unique visual identity and excitement. (The cluster of theaters near Stuart and Tremont suggest also that this area's identity as the Cultural District's arts "center" would be strengthened by a highly visible concentration of visual and performing art functions at this corner of the Hinge Block and the immediately surrounding area.)

- Visual and performing arts might also collaborate within the proposed "Rendezvous Park," or Parcel P-7. There, in addition to the Tickets booth and "outdoor lobby" with cafe, newsstand and movable seating, one can imagine an electronically lit clock tower, marquee and message board announcing show times and upcoming events, as well as shallow window galleries to publicize the visual arts in the nearby Hinge Block and other galleries. (The work of Jenny Holzer, New York City's Times Square, and Dallas' proposed Electronic Agora are possible starting points for such a collaboration.)

- Within individual projects developed in the blocks surrounding Stuart and Tremont, property owners should be given incentives to provide studio and administrative spaces in the upper floors. Gallery spaces, however, should not be sprinkled about the district but concentrated to increase their prominence and their impact as a magnet, with public art in nearby open spaces to reinforce the character of this part of the District. (Perhaps property owners could contribute to gallery spaces or temporary installation space in public open spaces through a linkage program; i.e. The Storefront for Art and Architecture, NYC, and The Washington Project for Arts, D.C.).

- Within individual projects developed in the blocks surrounding Stuart and Tremont, property owners should be encouraged to provide spaces for annexes of established Boston non-profit galleries and museums, which would

additionally have responsibility for siting and maintaining temporary and permanent public art in specified public spaces. The presence of these institutions would add stability to the Cultural District.

- While individual developers should be encouraged to include talented, not simply safe, artists, designers and craftspersons in their projects, we do not believe that this role alone will permit the sort of exploratory, inventive artwork that a Cultural District should encourage. Consequently, the Midtown Cultural District Task Force should support independent non-profit galleries and museums in the selection of temporary installations. These installations could occur in two ways. The first would be more formal, such as in a gallery's portion of the series of connecting alleys between the New England Medical Center and Bay Village. This space would be privately maintained and curated, but open to the public. The second type of installation would be an outdoor sites proposed by an artist and approved by a process to be established by the Midtown Cultural District Task Force.

- Lastly, new public spaces -- throughout the District and especially within the Hinge Block, on Stuart Street and along Washington Street. -- should be designed as collaborations between artists, architects and landscape architects. The resulting public spaces have a chance of being more fitting than generic "streetscapes," more meaningful than "plop art." The goal is to create "public art," not merely "art in public places." The public realm's design quality would be greatly improved by expanding the "visual arts" boundaries to include the design of storefronts, pavements, blank facades, alleys, newsstands, bus shelters, flower stands, fire escapes, fountains, street lights, manholes, bollards, hand rails, door handles, etc.

The Cultural District's public spaces should become an experimental ground for art collaborations. The resulting spaces would begin to confront the public's expectations for art -- challenging even the most casual observers to see their city through new eyes.

4. Weekend/Leisure Shoppers and Strollers

Downtown Crossing is a weekend destination point for thousands of shoppers and people watchers. Its rich combination of retail offerings, its public plazas and urban densities are an authentic version of "Downtown." This identity will be further enriched by the addition of new commercial and retail establishments and cultural facilities associated with the development of the Midtown Cultural District. The Midtown Cultural District, with its large department stores and well used Filene's Park, Shoppers' Park and Five-Cent Savings Bank plaza, serves as a magnet for city residents and casual visitors on weekends, holidays, and, increasingly, in the evening.

While Faneuil Market attracts tourists and suburbanites with its urban marketplace festival atmosphere, and Copley Place primarily draws a well-heeled set of suburban shoppers and tourists to its pricier boutiques, Downtown Crossing

on the weekends tends to be the retail shopping center for Boston residents and people of more average means from the suburbs. In addition, Chinatown draws thousands of shoppers and restaurant goers on the weekend, especially in the morning and in the afternoon.

The Saturday peak hour is currently estimated at almost 20,000 people, expected to increase to about 25,600. This is less than the current weekday peak of 30,000 people at midday, and less than half the projected weekday midday peak of 43,000 following completion of planned developments. Because the weekend pedestrian traffic peak is less than on weekdays, and given the similarity of uses of the District during various times of day of the work week and the weekend, the study has concluded that meeting the open space needs of the weekday population will also enhance the experience of the District for its weekend constituencies.

Open Space Implications

- If the existing open spaces of the District are accompanied by additional public gathering places, seating, and occasional programming which retain the welcoming character of Downtown Crossing as a public as well as commercial place, the Midtown Cultural District will provide a very enjoyable, lively and increasingly scarce authentic urban experience for thousands of weekend pedestrians and shoppers. Public art in the public realm will also serve to enrich the experience of the District's weekend visitors and will attract new sightseers, strollers and shoppers of every income.
- The series of pedestrian streets, alleys and plazas along Washington Street will be particularly important in attracting this weekend crowd, and will encourage the extension of intense retail activity to the Hinge Block. In addition, a series of public parks and plazas along Chauncy Street and at the intersection of Essex Street at the Avenue de Lafayette will draw people into Chinatown for lunch, dinner and shopping, which will improve its economic vitality and add a multi-cultural quality to visitors' experience of the District.

5. Children, Parents, and Day Care Providers

In addition to the children already in tow with their shopper, worker or tourist parents, especially on weekends, the Midtown community faces a new challenge in providing child care spaces in a highly urban environment. Approximately 600 new child care slots will be generated from the inclusion of child care requirements in the Midtown Cultural District zoning plan.

There is a critical need for affordable child care facilities and additional outdoor play spaces for children in the District. The City of Boston, with the inclusion of child care requirements for the Midtown Cultural District, is taking positive action that will benefit developers, building owners, the work force and residents of Midtown and the adjacent neighborhoods. The reasons for providing more child care are numerous:

- Buildings with child care provisions attract more tenants;
- Employers in those buildings have an edge on the competitive job market;
- Two-thirds of all new workers are women and the greatest increase in the work force has been among women with children under three years old;
- Affordable child care will raise state earnings by enabling mothers not now employed to enter the job market and will reduce welfare spending and increase tax revenue.

The United States is far behind all other developed countries in attitudes and public policy toward child care. There will be many winners with the new provision of child care in Midtown. Luckily, in recent years there has been growth in Boston of quality child care providers with extensive networking and professionals with expertise in the physical and programming development of child care centers. The experience of these dedicated professionals will greatly enhance the ability of developers, architects, building managers, and employers in providing increased child care in the Midtown Cultural District.

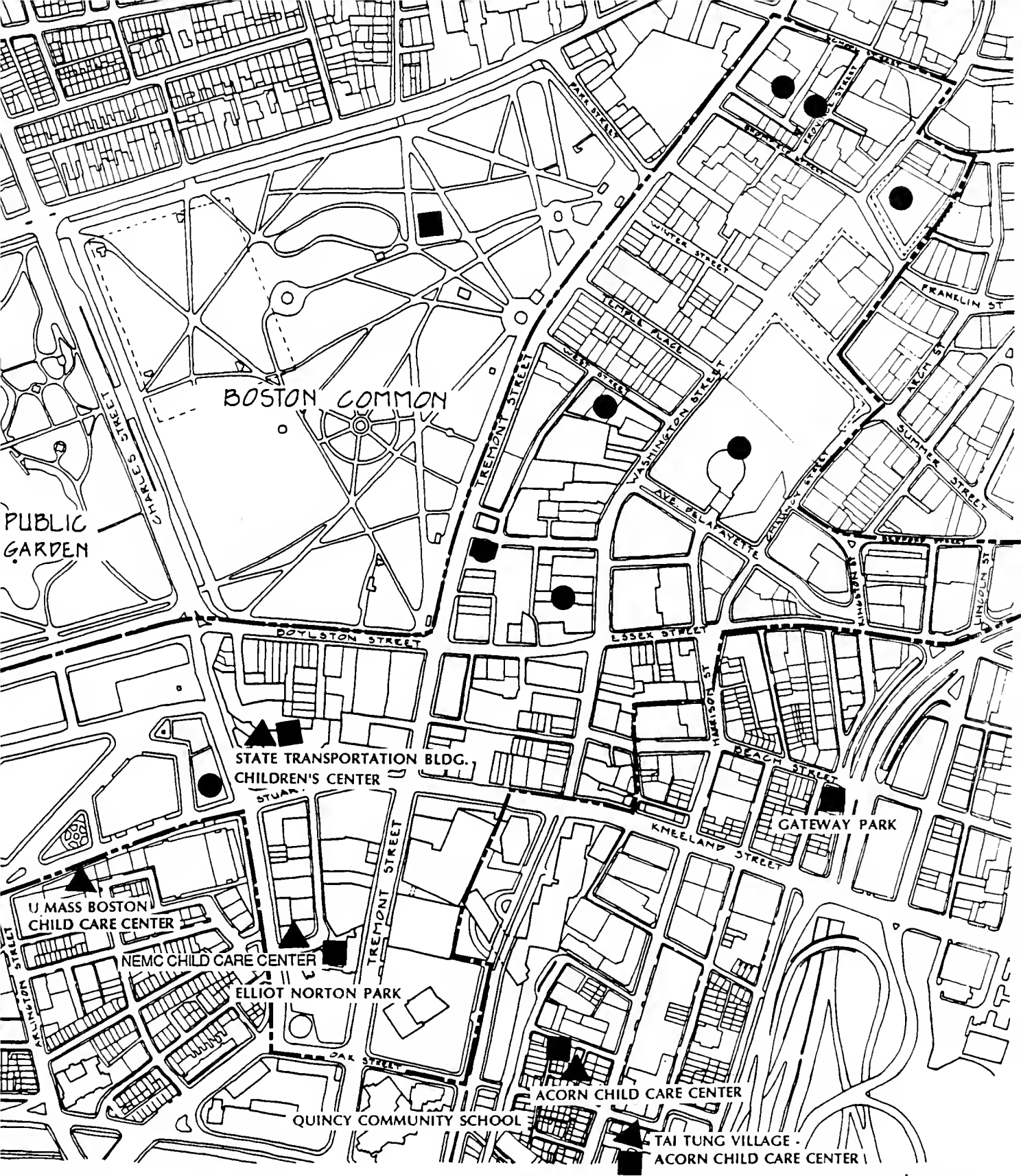
Although Midtown Boston is a very dense area, one that certainly does not immediately bring to mind images of children as "belonging" in that environment, in reality, children are there and there would be many more if facilities were available. Currently, the only child care in Midtown is at the State Transportation Building. Their waiting list is over 100, and those who do not work at the building are discouraged from putting their names on the waiting list because state employees are given preference. Office personnel, from maintenance staff to clerical workers, need child care. Retail and restaurant workers need child care. Residents of Chinatown, Bay Village and residents of the new housing development anticipated in Midtown, as well as the theater and arts community, also need child care.

Open Space Requirements for Child Care Facilities

Children need to play outdoors. Outside play is critical and absolutely necessary for good health and for proper physical, emotional and mental development. Child care facilities are required to maintain or have access to outdoor play space. The Massachusetts Office for Children requires that the outdoor play area have seventh-five feet square feet of space per child using it at any one time.

The size of the space is not calculated by the total number of children in the child care center, but rather on the size of age groups within a child care facility. Not all children will use the outdoor space at one time unless it is a small center with twenty or fewer children. The following guidelines were developed by the Child Care Focus Group in conjunction with the "Midtown Cultural District Open Space Study."

- The absolute minimum size play area is 1500 square feet. This will provide play space for 20 children, which is a standard pre-school age group.

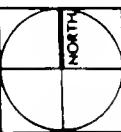
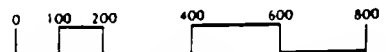


Child Care Centers and Tot Lots/Play Spaces

Proposed Child Care Center
Existing Child Care
Existing Tot Lot



SCALE



- A rule of thumb for open space square footage calculation is two-thirds the number of children in the child care times seventy-five square feet (SF). For instance, a child care center licensed for 50 children should provide outdoor play space for at least two-thirds, or 33 children. ($33 \times 75\text{SF} = 2475\text{SF}$, for an area approximately 50' x 50' in size)
- The square footage calculation must be of real, usable play space for its children at any one time. It should not include the area infringed on by opening doors, by blowers or ventilators, or by safety zones.

Existing Outdoor Play Space/Tot Lots in and Near the Midtown Cultural District

The only existing play space within the Midtown Cultural District's boundaries is a roof top play area connected with the Children's Center child care facility at the State Transportation Building. This play area is available only to the child care facility and not to the public.

Also within the District's boundaries, New England Medical Center is currently constructing a new child care facility and tot lot next to Elliot Norton park. The tot lot will be available to the public after hours and also during hours if 1) the child is accompanied by a parent and 2) the reasonable ratio of children to play space is not exceeded.

Outside the Midtown Cultural District's boundaries the most significant play space and the only one available for child care centers or parents with young children is the tot lot on the Boston Common. The Boston Parks Department has redesigned and is scheduling a major renovation of the Boston Common tot lot for fall of 1989 or spring of 1990. The Boston Common tot lot will be an attractive, fun play space for all child care centers in the Midtown Cultural District; however, it would be inappropriate to consider it as the primary outdoor play space for a center. The Boston Common tot lot, even in its current state, is an overutilized resource used extensively by child care centers in Chinatown, Back Bay and Downtown as well as by the general public, including visiting families and tourists. Even after planned expansion and renovation, it cannot be expected to accommodate the open space needs of the new day care centers.

The only other public tot lots in the vicinity of the Midtown Cultural District are the Gateway Park and Tai Tung Village tot lots located in Chinatown. Gateway Park in Chinatown, at the corner of Beech and Hudson Streets, is a small public space with one piece of play equipment. This little park is quite far from proposed Midtown developments and would not be suitable as a primary outdoor play space for a child care center. This small park is already well used by Chinatown children and elders, visiting families and tourists. Even after planned expansion and renovation, it cannot be expected to accommodate the open space needs of the new day care centers.

The Tai Tung Village tot lot, located off Harrison Avenue in the center of the Tai Tung Village development, is being used by the Acorn Child Care Center. While the Acorn Center enjoys the use of this facility, the shared use of a public space has inherent difficulties in programming, safety, and maintenance.

The Acorn Center has recently raised enough funds to construct a tot lot adjacent to their facility at 34-36 Oak Street. Although they will continue to use the larger Tai Tung Village tot lot, the easy and safe access to their own space greatly enhances the center's ability to provide quality care for their children.

Perhaps the most underutilized outdoor play space in the vicinity of the Midtown Cultural District is the Quincy Community School rooftop terrace playground. Severe structural and programming problems will have to be addressed before it can be considered a good, safe play space. In light of the current public school funding crisis, it is highly inadvisable to consider this space a viable option in the near future unless private funds are made available for playground renovation. This playground offers promise as a good future neighborhood facility and as a possible resource for an after-school child care program but it is unlikely that it would be programmatically feasible to use the terraces for a child care center with small children. Elliot Norton Park is also a major but vastly underutilized recreational and open space resource, which could accommodate additional equipment for small children.

Distance and Accessibility Issues for Child Care Centers' Outdoor Play Spaces

Before licensing a center, the Massachusetts Office for Children checks to make certain that the child care center's outdoor play space is a reasonable distance from the child care facility. In Massachusetts, the definition of a reasonable distance is not specified. Some states, such as Connecticut, give a specific distance where the distance from facility to play space cannot exceed 400 feet.

Participants in the Child Care Focus Group for this study highlighted problems child care providers encounter when the outdoor play area is not attached to or at least very close to the center, as well as the hazards of moving small children through a dense urban environment. The Child Care Focus Group emphasized the following issues related to distance and accessibility:

- Every time a street is crossed, infants, toddlers and pre-schoolers are at risk;
- Children are not readily visible on the street because they are short (parked vans, trucks and cars obscure them from the motorist's vision);
- Drivers are not always sober or straight, or may have the last or next meeting on their mind rather than traffic and pedestrians;
- Right-on-red makes it particularly difficult to cross a street (it is not easy to move quickly across a street with multiple strollers and small children).
- The increased development in the Midtown Cultural District will increase vehicular and pedestrian traffic and will exacerbate travel issues for child care providers;
- There are objects found on the sidewalks that are objectionable and potentially hazardous. It is stressful to providers to have to deal with this every time they take the children out for fresh air;

- When traveling in public places, providers must be aware of any stranger approaching his or her children. Unfortunately, there has been at least one instance of a provider having to wrestle a child from a stranger's hands.

Although child care providers will travel with children on "field trips" to places and activities other than their designated, licensed play space, it is important that the designated outdoor space that is used daily be as stress-free and accessible as possible. It is crucial for children's physical, developmental and emotional growth to be outside in fresh air and sun, and to be able to freely explore their surroundings. A close, easily accessible site allows providers and children the flexibility to respond to the outside environment. When an outdoor area is attached to a child care facility, providers can take children out many times a day and with greatly increased spontaneity -- to watch an airplane, see the first snowflakes of the season, have lunch outside, etc. If even one street has to be crossed to get to a designated outdoor space, the spontaneity of the instant is severely hampered.

Sharing Tot Lot Play Spaces with Other Child Care Centers

Programming: Careful programming of a tot lot shared between centers is necessary. This is not difficult if the space is shared with one other center but becomes increasingly administratively problematic with additional shared use.

Supervision and safety: When more than one center shares a space at the same time, supervision is more difficult. Child care centers have different playground safety rules (one center may allow kids to stand on slides or walk up them backwards; other centers do not allow this). What is seen as permissible for children by one child care center is not always permissible for another. In addition, staff training and expectations vary. Apparently, child care providers at some centers consider the outdoor play time their personal "break," thus out of necessity other child care providers may find themselves monitoring other providers' children. Additionally, when two centers arrive with children of two different age groups, the younger children are always at greater risk because the older children inadvertently run into and over the younger children.

Maintenance: Shared play space between two child care centers can work for maintenance and upkeep. However, when a third party becomes involved, acknowledgement of responsibility and administrative and fiscal coordination of site maintenance and equipment repair becomes time consuming and difficult. If two centers share a space and one does not uphold its maintenance responsibilities, it's easy to know which is shirking its duties.

Sharing Tot Lot Play Space with the Public

Programming: In a public space used by a private child care center, the center is unable to control the child/space ratio, which may affect its license.

Supervision and safety: Providers have to protect their charges from other children's behavior. Older children come unattended and can disrupt small children's play. Also, parents who bring their children do not always participate in monitoring their activities -- they often read or socialize, while child care providers end up having to monitor these children, too. This is particularly a

problem when an "outside" child is biting, pushing or throwing sand and the parent does not say anything to the child.

Maintenance: As with centers' shared play spaces, administrative and fiscal responsibility and coordination of site maintenance and equipment repair can be problematic. These issues are further complicated by the budgetary inconsistencies to which a public agency such as a Parks Department is subject. Daily maintenance of a tot lot used by a child care center is mandatory. Currently the Parks Department is unable to provide daily maintenance to all tot lot facilities. The public tot lot at the corner of Clarendon Street and Commonwealth Avenue is maintained daily by a concerned neighboring resident and by the child care centers which use the site, which works well but may not be a replicable model in all instances.

Rooftop Play Areas

Roof top deck play spaces offer the best answer to meeting the open space needs and requirements of child care facilities in the Midtown Cultural District. The center at the State Transportation Building offers an excellent example of a space that works very well. This play space is particularly ideal in that it has direct access to the child care center. The Child Care Focus Group for the open space study offered other ideas that would also work well for accessible programming and safety:

- If a roof top or terrace play space cannot be directly off the child care center, it could be linked vertically with a semi-private elevator;
- Roof top space could be shared by two child care centers. A play space might be developed on a deck plaza or roof that could be accessed by different towers or buildings;
- While there is concern about fire evacuation and any roof top space should, of course, have more than one exit, a roof space might also work well as a primary component in a fire evacuation plan;
- Fencing on the roof top must be well designed for security;
- Other design considerations that have to be addressed in planning a roof top place space are: wind patterns, sun (the percentage of sun and shade at the Transportation Building tot lot works well for the summer but the tot lot is always shaded in winter, which causes problems with ice and does not allow the children direct sun exposure).

Open Space Implications

There is little public open space available in and near the Midtown Cultural District for small children. The creative challenge is to develop outdoor spaces within development parcels to accommodate the needs of children in on-site child care facilities, and to improve and expand the at-grade open space and recreational opportunities for children of all ages.

- An outdoor play space/tot lot should be located on site within development parcels which have child care centers, and should be accessible only to the child care center(s).
- No more than two centers should share a tot lot for reasons of accessibility, safety, programming, supervision and maintenance.
- At least two public access tot lots are needed within or near the district to serve the residents of Chinatown, Bay Village, the new residents of the Midtown Cultural District, and for special use by child care centers (the proposed Edison Site and the rehabilitation of Elliot Norton Park).
- More active space is needed for older children in the district and adjacent neighborhoods (proposed: rehabilitation of the roof top terrace playground at the Quincy Community School -- perhaps a joint public/private venture).
- When developing good outdoor play spaces for child care centers, particularly in an urban environment, good, thoughtful design of the sites' micro-climates is critical in the early stages of the design process. Successful micro-climate design will include:
 - A mixture of sun and shade throughout the summer. Protection from the hot summer sun can be achieved with trees, trellis, sun umbrellas, and of course building shadows;
 - Sun access to the site during the cooler months when the sun is at a lower angle in the sky ;
 - A shelter or barrier to prevailing winter winds or to special wind patterns created by adjacent buildings (wind barriers can be created from stationary or movable walls, roof overhangs or ground berms).
 - A successful play area will have a wide variety of surfaces, textures, and play opportunities for children to freely explore and with which they can interact. A good play area is not just play equipment. The site should have room for children to run and chase, play games, and to ride wheeled vehicles. (The biggest complaint about the Clarendon Street playground is that it is too crowded with play equipment, and that children are continually running into each other.)
 - In addition to places for active motor play -- running, swinging, climbing, jumping, throwing -- the site should have an area for quiet retreat apart and totally separated from the active play area, with a barrier, like a low wall, a flower bed, a tree, or even a picnic table. Child also need materials they can manipulate and change. Adults' happiest memories of childhood are often of activities where they were digging in sand or dirt or playing with water or rocks. As much as possible, a variety of plants should be included in the design. The inclusion of plants at the site provides opportunities for discussion about nature, change and growth. Children, as well as adults, love flowers.
 - In the last few years, several companies have produced excellent play equipment that is particularly suitable for child care centers. The choice of equipment is probably the easiest aspect of the child care outdoor play space issue. The real challenge is to find space to put the equipment.

Note: The Boston Redevelopment Authority, in cooperation with day care providers and concerned design professionals, is working with the state's Office for Children to review and amend Massachusetts' licensing requirements for child care centers to allow for safe outdoor play spaces in high rise developments.

6. The Homeless

Since the early 1980's, with the enormous cuts in housing programs and subsidies initiated by the Reagan administration, the nation's cities have been characterized by a growing number of destitute and often physically or emotionally ill people living -- and sometimes dying -- in the streets. Boston is no exception.

For the past several years, the Downtown Crossing Association, which maintains and programs the public spaces of this highly successful pedestrian way, has coordinated the work of a Committee for the Homeless, which is supported by the area's business community. The Downtown Crossing Association also coordinates the work of and provides office space for two mental health outreach workers supported by the Department of Mental Health and two substance abuse outreach workers supported by the Department of Public Health.

Members of the Committee served as the Focus Group for a discussion of open space issues in the District, from which most of the information below is drawn.

The Midtown Cultural District attracts homeless and street people for a number of reasons:

- It is centrally located, a part of Downtown Boston with a broad range of people and human service agencies, and good transportation access. The night shelters, which discharge guests in the morning and generally prohibit entrance during the day, drop people off in the center of the city, where other facilities offer breakfast, lunch and/or dinner. The Cultural District has a number of such facilities nearby -- churches or special facilities such as St. Francis house on Boylston Street. "While there is no firm figure on the number of homeless people in the District, seven soup kitchens in and near it serve approximately 5,000 meals a week, or about 20% percent of the 30,000 free meals served each week in Boston." (BRA)
- The vast majority of the homeless leave shelters or human service support agencies in the morning for jobs, or to seek work or housing. Others stay within the District. It is important to make a distinction between people who are homeless due to economic stresses only and those who are in need of more substantial services.
- There are approximately 25-40 "regular" street people who frequent the District, especially the Combat Zone, as distinguished from the thousands of people who are homeless. These are, by and large, the people who sleep on

HOMELESS SERVICES

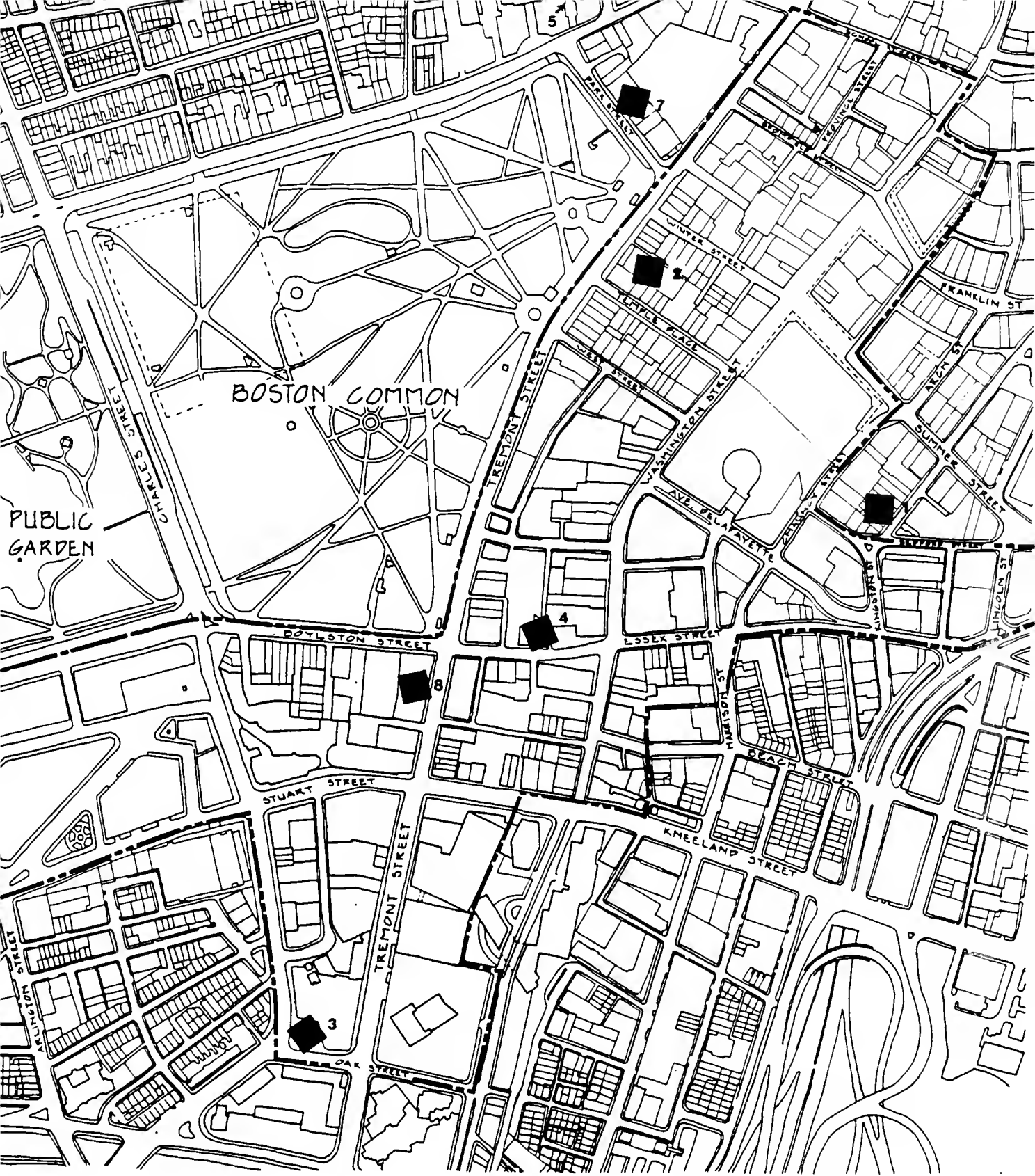
SERVICE CENTER	PROGRAM	NUMBER SERVED
1. Kingston House 39 Kingston St.	7 days a week, overnight shelter. Clothing referral service, food pantry, counselling. Lunch/dinner, Monday-Friday 11:30-5:30. Sunday dinner.	40
2. Cathedral of St. Paul 138 Tremont St.	Monday lunch, 12:00-1:00	150
3. Church of All Nations 333 Tremont St.	7 days a week, 8:00 p.m.-6:00 a.m. Boston Night Center. Dry center, no beds. Counselling, nurse available. AA program and information.	100-125
4. St. Francis House 39 Boylston St.	7 days a week, 10:00-3:00, Day Center. Lunch, nurse available, showers, job counselling. AA, support groups.	300-400

THE SUPPER CLUB

5. St. John the Evangelist 33 Bowdoin St.	Monday and Thursday, 6:00 p.m.	150
6. Church of Advent 33 Brimmer St.	Tuesday, 6:00 p.m.	150
7. Paulist Center 5 Park St.	Wednesday, 6:00 p.m.	150
8. Arlington St. Church 351 Boylston St.	Friday, 6:00	150
Church of All Nations 333 Tremont St.	Saturday lunch, 2:00 p.m. Sunday lunch, 3:00 p.m. Wednesday lunch, 11:30 a.m.	

SLEEPING FACILITIES OUT OF THE DISTRICT

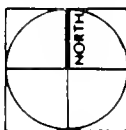
Pine Street Inn	Overnight dry shelter	1000
Shattuck Hospital	Overnight dry shelter	200
Long Island Shelter	Overnight dry shelter	500



Service Providers for Homeless Population

SCALE

0 100 200 400 600 800



the streets or panhandle during the day in the District. Many of them are seriously ill, mostly from advanced alcoholism, or, less often, drug dependencies or other illnesses. The average age of the street people in the District is 32. Many are Vietnam veterans, perhaps as many as 50%. (These statistics indicate that many of the others are young adults.)

The District, with its shoppers, tourists and human service workers, proves to be a lucrative place to panhandle. Many street people accumulate enough money to buy liquor, and, by fairly early in the day, pass out on the streets. (There are several liquor stores in the area which cater especially to this group.) The daytime service providers to the homeless and meal providers are not generally equipped to deal with the substantial needs of this group. (In fact, some members of this group are not allowed into some facilities because they have caused problems in the past.)

What Boston needs (and what many cities already have) is a daytime shelter available to people who are still incapacitated, or "wet shelter" with medical services and beds for people to go, be referred to, or be taken to if passed out, during the day. Currently, badly incapacitated people are generally taken to a hospital. (The Downtown Crossing Association's Committee for the Homeless, which coordinates four outreach workers and has an excellent record of working with street people in the District, estimates that a facility with 12-24 beds would be sufficient, and believe that the Police would also take people there if they knew that such services were available. Currently a lot of people are "lost" in the long waiting period at Boston City Hospital's D-Tox Center, which often requires a 2-3 hour wait, during which time there is no place to lie down and sleep, so people disappear.) Even simple beds available for eight hours a day in a shelter during the day which would close at four, as the nighttime shelters open, would help to alleviate this problem. While St. Francis House provides extensive services and counseling to many homeless people during daytime hours, they could not in addition provide for severely inebriated or ill people in need of more intensive services.

A "Hand Up Not Hand Out" campaign might be successful in discouraging people from giving money to panhandlers and giving it instead to support agencies which could then provide more extensive services to those who need them.

Open Space Implications

- It is important to remember that for homeless people, who too often feel as if they have nothing and belong nowhere, the public realm should offer a full variety of spaces in which they feel welcome and comfortable. This is not to say that anti-social behaviors on the part of a small minority of homeless or street people should be encouraged or tolerated; rather, that the vast majority of the homeless people need, appreciate and enjoy the use of public open spaces during a very stressful and difficult period in their lives.

- The best antidote to negative uses of outdoor public open space is the positive use of the space. Create spaces in sunny places with high visibility. Sunlight, if only falling on a tree canopy, attracts people. People like to sit in the shade and look out at the sun much more than sitting in a shady place where direct sunlight is invisible. (Shady, hidden corners attract "shady" activities.) A high level of activity and intensive use of an area on the part of the general public

produces the best monitoring of a space. Programming can help create this level of activity, but small spaces should be able to generate their own positive uses if well designed.

- Create spaces which are clearly “owned” and monitored. Food or push cart vendors are good at monitoring spaces, but someone should have responsibility for the way it looks during the day, and for keeping it clean and inviting. On-site supervision would be essential for major new open spaces such as the proposed “electricity theme playground” at the Edison substation.
- Create spaces with small groupings of movable chairs and a high level of possible intimacy. This encourages interaction among users of a site rather than sleeping or “loitering.” Fixed benches, especially if not well placed with many right-angled corners, attract much more negative uses than movable seating. (Chairs can be put around movable seating at night, as is done by the city of Denver on the mile-long 16th Street pedestrian mall.)
- Public access spaces which are by definition more hidden (including public rest rooms) work best if users have to pass a guard or staff person.

7. Tourists

Eight new and recently renovated hotels with a total of 3,556 rooms will be located in or near the District. Its centrality makes it a natural destination point for business travellers and tourists, and its shops and theaters are already well known to the knowledgeable visitor and tourist. The Midtown Cultural District - located as it is along the historic Boston Common and Boston Public Garden, among the best known and most “imageable” places in the city, and at the beginning of the Freedom Trail -- is, whether visitors understand it at first or not, a destination point on their itinerary.

Massachusetts, and Boston, are increasingly seen as points of destination by both domestic and international tourists. Spring and summer are the seasons of most intense tourist travel to Massachusetts and Greater Boston. The recent primary sources of overseas visitors to Massachusetts were: Canada, Great Britain, Japan, Germany, France, Belgium, and Holland.

“Travellers to Massachusetts in general are more affluent, professional, and educated than the national average for travellers in the U.S. Our visitors spend more and are more likely to use paid accommodations. Massachusetts visitors generally engage in more weekend travel (80% spend three nights or less on their trips). Massachusetts is rapidly becoming a premium-price destination for affluent travellers. Accordingly, the state’s growth in tourism spending is above the national average...Massachusetts rates highly among potential visitors for its historical attractions, cultural offerings, cities, scenery and restaurants...However, potential visitors raised questions about the vacation value for the money, climate and activities for single adults and children.”
(“Travel and Tourism in Massachusetts: Economic Impact, Visitor Demographics, 1987-1988)

In 1988, 27.8 million tourists spent \$7.3 billion and generated an economic impact of \$12.9 billion, and 99,253 jobs, of which 68,156 were generated in Greater Boston. Greater Boston received 68% of the total dollars spent by domestic travellers. International travellers spend more than twice as much as domestic travellers. They account for 4.5% of all travel to the state but generate 10.8% of all revenues. (International travellers tend to spend an average of \$631 per trip, while domestic travellers spend \$79 per trip. In 1988, travellers to Massachusetts paid \$899 million in federal, state and local taxes (\$82 million in local taxes). More than 30% of all travellers to Massachusetts are accompanied by their children.

As the District redevelops and its identity emerges as a unique place where a trip to the theater can be combined with dinner in Chinatown and exposure to a surprising variety of colorful and provocative works of arts, including places of special interest to children, its importance as a destination point in its own right will be reinforced.

Open Space Implications

- While the District should never become a place with an identity designed first and foremost to attract and serve the tourist trade, its theaters, restaurants, cafes, outdoor plazas and public art will nevertheless act as a magnet for this economically important sector. Tourists in the District will also increase the multi-dimensionality of street life, creating an even more interesting and multi-cultural mix of people, and adding to the District's interest for everyone.
- A well conceived investment in the public realm of the Midtown Cultural District -- in small parks, plazas, spaces for children, permanent and temporary public art installations and street trees -- will not only serve and appeal to people of modest means on a daily basis, but should eventually more than pay for themselves in attracting increased traffic by tourists and visiting business people.
- It is important to remember that directional and interpretive signage should work for a broad range of people, many of whom do not speak English (including both residents and visitors). Public art can be a international language, making all people who wander into the district feel welcome. Clearly identified public seating areas, inviting sidewalk cafes and street performances should also be included in a vision for the District which includes domestic and international visitors (including the many Asian visitors who come to Chinatown).

Chapter V:

Inventory of Existing Open Spaces Within and Adjacent to the District

SUMMARY OF EXISTING OPEN SPACES IN THE MIDTOWN CULTURAL DISTRICT

<u>KEY</u>	<u>OPEN SPACE</u>	<u>APPROXIMATE SQUARE FOOTAGE</u>	<u>ACRES</u> Shown when larger than 1 acre 1 acre:43,560 sq. ft.
1	Boston Five Cent Savings Plaza	7,840	
2	Flower Stand at Old South Meeting House	160	
3	Shoppers' Park	8,050	
4	Province House Steps	900	
5	Downtown Crossing Pedestrian Area (Washington Street and Winter Street including Jordan Marsh and Filene's overhang)	60,000	1.3
6	Downtown Crossing Plaza (Summer Street including Jordan Marsh and Filene's overhang)	12,630	
7	Triangle at intersection of Bedford Street and and Kingston Street	300	
8	Liberty Tree Plaza	4,700	
9	NW corner of Essex Street and Washington Street	1,600	
10	NEMC Pedestrian Way	3,700	
11	Elliot Norton Park	43,120	
12	Don Bosco Terrace	11,000	
13	Boylston Place	6,500	
14	Corner of Charles Street and Boylston Street	3,000	
15	Four Seasons Plaza	23,300	
16	Emancipation Statue	2,500	
17	Providence Street Corner and Streetscape	4,500	
18	Statler Park	10,890	
19	Lafayette Place	11,300	
20	Woolworth Plaza (area under overhang)	4,000	

TOTAL: 219,990 square feet
5 acres

SUMMARY OF EXISTING OPEN SPACES ADJACENT TO THE MIDTOWN CULTURAL DISTRICT

21	Boston Common	2,221,560	51
22	Public Garden	1,056,330	24.25
23	Old Granary Burial Ground	818,928	1.9
24	Kings Chapel Burial Ground	29,185	
25	Old City Hall Grounds	7,840	
26	Quincy Community School Terrace	65,000	1.5
27	NEMC Terraced Park	7,000	
28	Church Street Pedestrian Way	2,500	
29	Charles Street/Bay Village Pedestrian Alley	1,000	

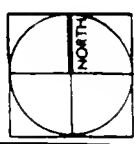
TOTAL: 4,209,343 square feet
97 acres

Square footage is approximate and provided to give a general sense of open space acreage in and adjacent to the district. When available, open space areas listed in the Office of Capital Planning's 1987 study, Boston's Open Space, were used.



Existing Open Space

SCALE



INVENTORY OF EXISTING OPEN SPACES WITHIN THE DISTRICT

1. BOSTON FIVE CENT SAVINGS PLAZA

Location: Corner of School and Washington Streets
Area: 7,840 square feet
Ownership: Boston Five Cent Savings Bank; City of Boston

Description: Paved plaza with containerized plantings, trees along the street edges, seating. Site of push cart vendors. Sunny during most times of the year. Managed and operated by Boston Five Cents Savings Bank.

Comments: Well used, well maintained, attractive. Could contain more seating.

2. FLOWER STAND PLAZA, OLD SOUTH MEETING HOUSE

Location: Corner, Washington and Milk Streets
Area: 160 square feet
Ownership: Old South Association

Description: Commercial flower stand which adds visual interest and activity to the street. Well maintained and attractive. Sunny corner in spring and summer.

Comments: Works well

3. SHOPPERS' PARK

Location: Franklin and Washington Streets
Area: 8,050 square feet
Ownership: City of Boston

Description: MBTA stop; recently renovated with mini-amphitheater seating and benches which curve around, encircling trees in large, raised planters.

Comments: Attractive, well-used, often full to capacity, especially at lunch time. In spring and summer the space is sunny but it is well used even when not getting full sun. Trees provide welcome greenery to this part of the District.

4. PROVINCE HOUSE STEPS

Location: Province Street, base of Bosworth Street

Area: 900 square feet (including terrace)

Ownership: Marliave Restaurant; Robert Epstein

Description: Remnant of the Old Governor's Mansion of the Massachusetts colony, which originally overlooked Summer Street.

Comments: Intimate (residential) scale and historic character provides a welcome surprise. A small terrace at the head of the steps will be renovated as a public-access, landscaped plaza. Steps and plaza get sun in spring and summer. The lovely view of the Granary Burial Grounds up Bosworth Street should be preserved.

5. DOWNTOWN CROSSING PEDESTRIAN AREA

Location: Washington Street between Temple Place to Bromfield Street

Area: 60,000 square feet

Ownership: City of Boston

Description: Bricked pedestrian "street," with curbs leading up to conventional sidewalks. Includes sidewalks extending under Filene's and Jordan Marsh overhangs. Emergency and commercially necessary vehicles allowed access. Programmed and maintained by the Downtown Crossing Association, which publishes and publicizes a listing of daily events in the warmer months, and decorates the area seasonally.

Comments: Highly successful pedestrian street system (one of the most successful such spaces in the country). May be extended to Avery Street as part of the Midtown Cultural District plan. Downtown Crossing Association is willing to enlarge its programming and maintenance area, consistent with its mandate and available resources.

6. DOWNTOWN CROSSING PLAZA

Location: Summer Street between Downtown Crossing on Washington Street and Chauncy Street (between Filene's and Jordan's)

Area: 12,630 square feet

Ownership: City of Boston; Campeau Massachusetts (portion)

Description: Former through street now bricked with pedestrian-access only. Includes sidewalks extending under the overhangs of Filene's and Jordan Marsh. Public seating on benches, street lights, outdoor commercial eating area with flowers in planters. Site for push cart vendors.

Comments: Often full to capacity. Used extensively by elderly residents of the District at all times, and by workers during midday. Excellent "people watching" locale in the District. Area programmed by the Downtown Crossing Association. Visually enhanced by the commercial displays of Filene's and Jordan's. Not as well designed for programmed activities as it might have been (requires extra, movable staging and electricity connections). Major portion of site used for pedestrian circulation at peak hours.

7. MEDIAN TRIANGLE

Location:	Intersection of Bedford and Kingston Streets
Area:	300 square feet
Ownership:	City of Boston

Description: Small median triangle with seating along the granite edge of a central raised planter.

Comments: Small but important open space with excellent views of the historic Customs House Tower. Well used as a place to eat lunch, watch people, relax. Adjacent to the new Lincoln-Bedford Street development, which will have a widened sidewalk complementing the median triangle. Will also be located in the site line of the major Chauncy Street entrance to the Boston Crossing arcade to West Street. A good location for public art as well as seating and landscaping.

8. LIBERTY TREE PLAZA

Location:	Southwest corner of Washington and Essex Streets
Area:	4,700 square feet
Ownership:	City of Boston (MBTA below)

Description: Paved triangular plaza fronting the China Trade Center. (MBTA underground). Formerly part of the street. Poor sun access.

Comments: Historic corner (site of the Liberty Tree under which plans for the American Revolution were discussed, adjacent to the original site of Bulfinch's Boylston Market and Hall, and proximate to a number of historic buildings). Major entrance plaza to the China Trade Center. The current design actually obscures the entrance to the China Trade Center; the planters are too high for comfortable seating, and the telephone booths on Washington Street both attract drug activity and create a further obstacle to

the China Trade Center entrance. Needs a complete redesign, hopefully one which would draw pedestrians into the the China Trade Center as they walk south along Washington Street as a major entrance or link to the rest of the Hinge Block. A good location for public art, perhaps expressing the proximity of Chinatown as well as the corner's historic significance.

9. N.W. CORNER OF ESSEX AND WASHINGTON STREETS

Location:	N.W. Corner of Essex and Washington Streets
Area:	1,600 square feet
Ownership:	MBTA, City of Boston, Commonwealth Center Inc.

Description: Widened sidewalk with a seating ledge against the current Chinatown T station. It is currently used by street people and has a newstand on the corner.

Comments: One of the sunniest corners in the District, this site is proposed to become part of the Commonwealth Center development. Given the scarcity of good sun access, this corner should in some way be enhanced and preserved for public use.

10. NEW ENGLAND MEDICAL CENTER PEDESTRIAN WAY

Location:	Tremont Street, between the Wang Center and the Chinese Cultural Center
Area:	3,700 square feet
Ownership:	New England Medical Center

Description: A narrow wedge of open space which is now a pedestrian way between Tremont Street and Washington Street. It is connected to the green and lovely New England Medical Center terraces and seating area on Washington Street. A pedestrian bridge connecting the two buildings crosses overhead. A dark arcaded passageway runs along the southern edge. The area has a restaurant at grade but it does not currently make use of the open space for its operations.

Comments: Currently unattractive and underutilized, this parcel is one of the connecting spaces proposed as a link in the "Emerald Bracelet." (See Open Space Opportunities section.)

11. ELLIOT NORTON PARK

Location:	Corner of Tremont and Charles Streets
Area:	43,120 square feet (almost one acre)
Ownership:	Boston Redevelopment Authority (eventually to be transferred to the Boston Parks and Recreation Department)

Description: The major public open space for the Bay Village and Chinatown communities. The round brick Church of All Nations sits on one corner of the site. Park is accessible from nearby housing through a covered passageway between Warrenton Street and the park. Trapezoidal-shaped site consisting of large sunken hard-surfaced seating area accessed by ramps and staircases enclosed by high raised planters and two smaller seating areas. One of the few spaces in the District with excellent sun access. Portions of the space were intended to serve as a performance space. Named after the well known local theater critic Elliot Norton.

Comments: High, steeply bermed planters prevent park visibility, and are difficult to maintain. Other problems include water run-off, wind, reflected heat, and plants in extremely poor condition. Also, use of the less visible portions of the site for prostitution and drug-related activity. A real public safety hazard, and a site design which precludes use by the communities it was intended to serve in an area with few alternatives. A high priority for redesign and renovation on the part of Bay Village, Chinatown, and the Boston Theater District Association.

12. DON BOSCO TERRACE

Location:	Corner of Tremont Street and Oak Street
Area:	11,000 square feet
Ownership:	The Salesian Society (Don Bosco Technical High School)

Description: Elevated terrace above T stop. Views into Elliot Norton Park.

Comments: This space is somewhat invisible from the street but is actually quite large. It could be a site for temporary art installations, or could be joined to the Quincy Community School rooftop terraces by an artwork/pedestrian bridge/gateway into the Cultural District which would facilitate access across the heavily trafficked street for children and senior citizens, and increase monitoring of Elliot Norton Park.

13. BOYLSTON PLACE

Location:	Boylston Place; "Alley" off Boylston Street, across from Boston Common.
Area:	6,500 square feet
Ownership:	City of Boston, Boylston Place Association (abutters with easements)

Description: Alley converted to brick paved, lighted public way. Elaborate iron gateway, funded through a combination of state and city monies, recently installed and indicating the area's connection to the theater district. Leads through the Transportation Building to Stuart Street and Charles Street. Alley includes restaurants, theater/clubs, and office entries. Wide area includes benches and planters.

Comments: Very successful space and a good precedent and model for the conversion of other alleys into pedestrian ways. Maintained by Boylston Place Association.

14. CORNER OF CHARLES STREET AND BOYLSTON STREET

Location:	At Boston Common and Public Garden
Area:	3,000 square feet
Ownership:	City of Boston

Description: Widened corner sidewalk, with buildings set at oblique angle to the street.

Comments: The inviting storefronts of the corner florist and tobacconist next door make this a pleasant plaza. Views of the Common and Public Garden across the street. The widths of the streets add to the sense of spaciousness of this plaza.

15. FOUR SEASONS PLAZA

Location:	Boylston Street and Madison Way
Area:	23,300 square feet
Ownership:	Four Seasons Place/ Boston Plaza Associates c/o Galbreath Ruffin Corp.

Description: Large area with magnolias planted in raised planters and lindens at grade. Flower beds filled seasonally. Originally, benches set in stone dust under the lindens but these have been removed, perhaps due to the perception of "loitering." View up to the Park Street Church and down Columbus Avenue.

Comments: A good space which does not seem to have fulfilled its potential uses. Perhaps with the completion of the Pavilion development and more pedestrian traffic through the area, it will receive more use. The large and centrally located brick vent is unfortunate, and would be an excellent challenge for public art improvement of a temporary or permanent nature.

16. EMANCIPATION STATUE

Location: Corner of Charles, Providence, Columbus Streets

Area: 2,500 square feet

Ownership: City of Boston

Description: Raised green, 'median' triangle with a recently restored large bronze statue of Abraham Lincoln and freed slaves. Flowers planted in urns at the corners of the site. Purchased and sited by freed slaves after the Civil War.

Comments: Site has been joined to the Pavilion development site, which will assist in maintaining it.

17. PROVIDENCE STREET CORNER AND STREETSCAPE

Location: Corner of Providence and Arlington Streets in Park Square

Area: 4,500 square feet

Ownership: Heritage on the Garden

Description: Recently built small park with fountain and tree-lined street edge. Managed by Drucker Company for Heritage on the Garden.

Comments: A good model for the kind of small-scale seating with a water feature which might be attempted as a collaborative art/landscape architecture work along Washington Street (perhaps at Beach and Washington).

18. STATLER PARK

Location: Columbus Avenue, Stuart and Church Streets

Area: 10,890 square feet

Ownership: Boston Parks and Recreation Department

Description: Triangular passive green park designed as a formal garden with central circular area with a bronze statue as focal point. Site is well planted and surrounded by tall buildings. Dense commercial area. The site

gets partial sun during spring, winter and fall and full sun at most times during the summer.

Comments: Maintained by the Park Plaza Trust. High winds in this area do not make the park very conducive to sitting at certain times of year.

19. LAFAYETTE PLACE

Location: Avenue de Lafayette
Area: 1,300 square feet
Ownership: Campeau Massachusetts, Inc.

Description: Paved, circular outdoor courtyard space and seasonal outdoor eating space; surrounded by eateries, shops, and the Lafayette Hotel.

Comments: This plaza, which has never been successful, will be demolished as part of the redevelopment of Lafayette Place to Boston Crossing.

20. WOOLWORTH'S PLAZA

Location: Washington and Franklin Streets
Area: 4,000 square feet
Ownership: Kingston Investors (leased to F. W. Woolworth Co.)

Description: Widened sidewalk under roof overhang. Used by vegetable and flower vendors.

Comments: The farmstand, flower stand and push carts add color and vibrancy to the street activity at this end of Washington Street.

EXISTING OPEN SPACES ADJACENT TO THE MIDTOWN CULTURAL DISTRICT

21. BOSTON COMMON

Location:	Tremont to Park Street, Beacon, Charles, and Boylston Streets
Area:	2,221,560 square feet / 51 acres
Ownership:	Boston Department of Parks and Recreation

Description: The oldest public open space in the United States, the Common was purchased from William Blackstone by the Puritan settlers in 1634 and owned "in common". The Boston Common is one of the most well known and well loved parks in the city, state and country, and is a major point of destination in its own right, as well as serving as the point of departure for the Freedom Trail. It is also heavily used by office workers at midday in good weather, by various commercial and political groups, for special events, including First Night, and by vendors. The park is irregularly shaped and crossed by tree-lined paths. It is essentially tree-shaded but has open lawns on the western side, and is also used for active recreation including softball, little league, volleyball, and sledding. The Common also has numerous and varied park furnishings including statues, fountains, and plazas, benches and lights, a large spray area (the Frog Pond), a small tot lot, tennis courts, and the Parkman bandstand. The edge of the Common which borders the District, Tremont or Lafayette Mall, is heavily used by pedestrians at all times of day, and particularly at rush hour. Two MBTA stations are also located at this edge, Boylston and Park Street. The western edge of the Common is one of the most heavily trafficked sidewalks in Boston, especially between Temple Place and the Park Street Station. Downtown Boston's major open space, it is used extensively during all seasons.

Comments: The Boston Common has recently been the focus of major capital and maintenance improvements, including a million dollars worth of lighting improvements, and is the subject of a hundred year master plan being prepared by Walker-Kleusing for the Boston Parks and Recreation Department. It is also overseen in part by the Friends of the Boston Public Garden and Common. A maintenance fund for the Boston Common is part of the public benefits package generated by development in the Midtown Cultural District, in part because proposed development will cast new shadows on the Common. Zoning restrictions limit the amount of new shadow allowed on the Common. It is hoped by greenspace advocates and the many constituencies which use the Common on a daily or occasional basis that development within the District, and particularly the new shadows, will not have a severely negative impact on the health of the Common's plantings or on its use by the public. A double or triple row of trees along

the western edge of the Common (as feasible given the location of the subway underground) would both restore this edge's historic form and provide welcome greenery to what has become one of the Common's most built up borders. It is also essential to ensure that pathways at this well travelled side of the park are wide enough to accommodate peak pedestrian flow and protect plantings on the Common from the adverse effects of soil compaction. Likewise, redesign of the Boylston -Tremont Street corner and the provision of seating, which is lacking in this part of the park, would increase use and help to create a peaceful respite and green contrast to the excitement and intensity of the District itself.

22. BOSTON PUBLIC GARDEN

Location:	Arlington, Beacon, Boylston and Charles Streets
Area:	1,056,330 square feet/ 24 acres
Ownership:	Boston Department of Parks and Recreation

Description: Designed in the 1860's and located between the Common and the Commonwealth Avenue mall, the park is quite French in style and the closest thing in Boston to a botanic garden. It includes an extensive collection of trees, shrubs, and flower beds. The curvilinear pond with its island and elegant chain suspension bridge is best known for the swan boats which operate during the summer months. Ice skating was recently reinstated during the winter. Six fountains and several statues serve as focal points, which are fully enclosed by ornamental iron fence. A recent and very successful addition is a family of ducks in bronze commemorating the children's book "Make Way For Ducklings." The Friends of the Boston Public Garden and Common plant specimen trees and shrubs in cooperation with the Parks Department.

Comments: With its seasonal floral beds and beautiful plant collection, the public garden is highly regarded and well used by Boston residents as well as tourists.

23. OLD GRANARY BURIAL GROUND

Location:	Tremont Street (near Park Street)
Area:	818,930 square feet / 1.9 acres
Ownership:	Boston Department of Parks and Recreation

Description: Historic cemetery enclosed by a stone and iron fence on the side facing Tremont Street, and by buildings on three remaining sides. The Franklin family burial ground is located here. Located along the Freedom Trail, Boston visitors and residents often stop to read the historic grave

markers. Mature trees shade most of the site. Named after a community granary which was located on the current site of the Park Street Church.

Comments: The cemetery provides welcome green space in a highly commercial and dense area. The trees of the Granary Burial Ground can be viewed from the Province House steps at the base of Botsworth Street.

24. KINGS CHAPEL BURIAL GROUND

Location: Tremont, School, and Cambridge Streets
Area: 29,185 square feet
Ownership: Boston Department of Parks and Recreation

Description: One of Boston's first cemeteries, and adjacent to a number of historic buildings, and an historic site in its own right, this is a often visited site on the Freedom Trail.

Comments: Less tree-shaded than the Granary Burial Ground, it nevertheless provides air and light to this area.

25. OLD CITY HALL GROUNDS

Location: School Street and Court Square
Area: 7,840 square feet
Ownership: Boston Department of Parks and Recreation

Description: A somewhat square site located in front of the Old Boston City Hall. The grounds consist of three distinct areas: 1) outdoor seasonal eating area for adjacent restaurant, 2) bluestone-paved entry court at center of site, and 3) a large area of ground cover, trees, and statue of Benjamin Franklin. The park is enclosed by a large granite and iron fence, with an iron gate. Surrounding land uses are commercial.

Comments: The historic and residential qualities of this small, verdant park make it a pleasant "find" on a walk through the northern section of the District. The base of the Ben Franklin statue is a favorite perch for summer lunches. A quiet, publicly accessible refuge from the more active street life of Washington and Tremont Streets.

26. QUINCY COMMUNITY SCHOOL TERRACES

Location: Tremont and Oak Streets
Area: 65,000 square feet
Ownership: Boston School Department

Description: The series of three terraces were designed by TAC as outdoor recreation space for students and users of the community school. The school programs and resources include day care, an open gym, basketball courts and a pool.

Comments: The terraces have deteriorated to poor condition over the years since the school was built. At night, they are used for prostitution, often in view of the residents of the elderly housing adjacent to the school. The terraces should be renovated for their intended use. (See Open Space Opportunities section.)

27. NEW ENGLAND MEDICAL CENTER TERRACED PARK

Location: Off Washington Street at the NEMC (between Kneeland and Oak Streets)

Area: 6,600 square feet

Ownership: New England Medical Center

Description: Large brick and green terraced park, overlooking Washington Street; set back from street, into NEMC building area; trees/shade and seating. Well-maintained park, with healthy shade trees.

Comments: Well used by hospital employees and visitors. Connects to Tremont Street through pedestrian alley. This park is proposed as a link in the series of connecting park "rooms" -- the "Emerald Bracelet" -- linking Washington Street and Bay Village. (See Open Space Opportunity section.)

28. CHURCH STREET PEDESTRIAN WAY

Location: Stuart and Church Streets

Area: 2500 square feet

Ownership: City of Boston

Description: Small landscaped walkway connecting to Bay Village. Vehicular access possible in emergencies.

Comments: Good use of a leftover space as a small open space.

29. CHARLES STREET/BAY VILLAGE PEDESTRIAN ALLEY

Location: Charles Street and Winchester Street

Area: 1000 square feet

Ownership: Nicholas Vinios

Description: Narrow pedestrian alley adjacent to Theatre 57 connecting to Bay Village from Charles Street.

Comments: This small alley is a possible link in a series of connecting parcels through the District from Bay Village to Washington Street. (See Open Space Opportunities and Proposed Open Space Plan.)

Chapter VI:

Conceptual Open Space Plan and Recommendations

The open spaces of the Midtown Cultural District are intended to facilitate the creation and development of the District in a number of ways: the District's streets, arcades and parks are planned to foster the exchange of ideas, the interaction of people, and exposure to various cultural institutions, events, shows and happenings. What distinguishes the Midtown Cultural District from Boston's other districts is the desired increased "incidence of exposure" resulting from the concentration of small-scale outdoor spaces and cultural activities, and the conscious, deliberate inclusion of opportunities for creating, interacting and observing Boston's unique culture in the public realm.

Such a view advocates that culture is embodied in life's routines as well as its ceremonies and performances. The Midtown Cultural District's new open spaces should be as meaningful as representations of Boston's culture today as were the Granary Burial Ground, the Common, or the Public Garden at their own origins.

The following conceptual plan builds on existing layers of form and function to create a district of many meanings and rich experiences. The proposals and recommendations here are conceived of as the newest layers -- layers which do not consume the past but supplement, interpret and transform it.

The proposed concept reinforces the significance of the District's two major through streets--Tremont and Washington--as orienting and "place-making" spaces within the city and the District. The two roughly parallel streets, Tremont and Washington --one more "green-edged", one more "built" -- provide a spatial framework for the District's cross streets and the District's many small and varied parks, plazas, and alleys which are defined and used relative to the character and pedestrian flow of these two major streets. The conceptual plan sees the existing character of the District's primary and secondary streets and their adjacent open spaces as the urban design framework for an expanded pedestrian and open space system.

(The conceptual plan described below is also expressed in the annotated inventory and map of Open Space Opportunities, in the diagrammatic Conceptual Plan, and in the Proposed Open Space System map.)

COMPONENTS OF THE CONCEPTUAL PLAN

Primary Streets (north-south)

Washington Street: A narrow, historic, primarily pedestrian corridor punctuated by small open spaces with seating and landscaping (restricted or slower-moving vehicular traffic).

Tremont Street: A newer, wide, green corridor, bordered by the District's major green spaces; tree-lined where feasible (faster-moving vehicular traffic).

Secondary Streets (primarily east-west)

Stuart/Kneeland, Boylston, Charles Streets : Secondary green corridors lined with trees where feasible and greener open spaces and seating areas.

Ladder Blocks, Summer, Chauncy, Beach Streets: Secondary pedestrian corridors, with hard-surface open spaces, landscaping and seating where feasible.

Connecting Spaces

Alleys and Interior Arcades: Enhance pedestrian movement through the District through pedestrian through-block connections.

The Downtown Crossing area: Extend to Avery Street (at least on an experimental basis), which would also serve to restrict traffic on West Street and Temple Place.

The Hinge Block: Create a major courtyard space within the block and a series of connecting alleys and arcades linking the block to Washington Street via La Grange Street, visually from an upstairs public plaza to outdoor parks and open spaces along Tremont and Stuart Streets, and across Boylston/Essex Street to the Ladder Blocks by means of pedestrian alleys and side streets.

Views Corridors and Sun Access

Exploit and enhance good views to greenery and historic facades, and the visual connections between various parts of the District. Capture open space opportunities with views and good sun access.

Major Green Parks and Greenery

Protect and enhance the impact on the District of the major adjacent green spaces -- the Boston Common, Public Garden, Granary Burial Ground and Elliot Norton Park -- by emphasizing their contrasting passive and natural character rather than seeking to make them part of the District itself. Greenery and street tree plantings within the District are recommended at every opportunity where plantings would have a good chance of success.

Focal Areas

A place which by definition seeks to build on unique qualities and to surprise and delight the users of the District -- and to entice them to venture further from their well worn paths from home to shopping to work and back -- should exploit and celebrate the different kinds of sub-areas within it. Areas which might reflect their own (and certainly overlapping) identities within the District are: the Retail area from Downtown Crossing to the Hinge Block; the Theater or Performing Arts area from West Street to the Wang and Shubert Theaters and Warrenton Street; the Visual Arts District within and around the Hinge Block, including Parcel P-7 and the area from Boylston Street to the recommended series of open spaces from the New England Medical Center to Bay Village; and the Chinatown/Bay Village residential area characterized by quieter street life and open spaces. Ways of defining the general character of these areas might include paving and street furnishings, lighting, plantings, public art and programming. The plan finally recommends that the District will benefit both from having a distinct identity of its own as a whole and by the definition of unique focal areas distinguished from one another by various characteristics of the public realm as well as by their different uses. This approach will prevent an overly "homogenized" streetscape.

Public Art and Cultural Expression

The Cultural District's public open spaces are envisioned as stages for the activity of life lived in the public realm, the most visible and important part of the cultural character of a city. These stages also take on more literal meaning in their use by night and day as places for street performances which will enliven and give a unique character to the street life of the district.

A public realm in a place as rich and dense as Boston's Midtown Cultural District should accommodate a number stages -- places which call forth more and less active and quiet scenes. These spaces serve as settings within which people can enjoy nature, especially trees and moving water, and visual and physical expression formalized as art. The public spaces are also outdoor lobbies for the district's shops and theaters, as well as urban-scaled frames (or bases) for specific permanent or temporary artworks.

Public art is conceived as being exhibited in surprising ways throughout the open spaces and streetscape of the District, in open spaces and on walls, in shallow window galleries, and in special children's features at children's eye level on major children's paths (such as to the Children's Museum). A concentration of public art, especially through the collaboration of artists and landscape architects, is conceived for the area within and surrounding the Hinge Block.

Children's Scale

Reinforce the District's character as a place for families and children through occasional street furnishings and public art "surprises" designed for children, located between major family/tourist destination points.

Conceptual Open Space Plan

Diagram I
Green Corridors and Pedestrian Corridors as Organizing Principles for Open Space in the Midtown Cultural District

Primary Streets (north-south):

Green Corridor (Tremont Street): wider, bordered by major green open spaces; tree-lined where feasible. (Fast-moving vehicular traffic).

Pedestrian Corridor (Washington Street): narrow, punctuated by small, primarily paved open spaces with seating and landscaping as appropriate. (Restricted or slow-moving vehicular traffic.)

Secondary Streets (primarily east-west):

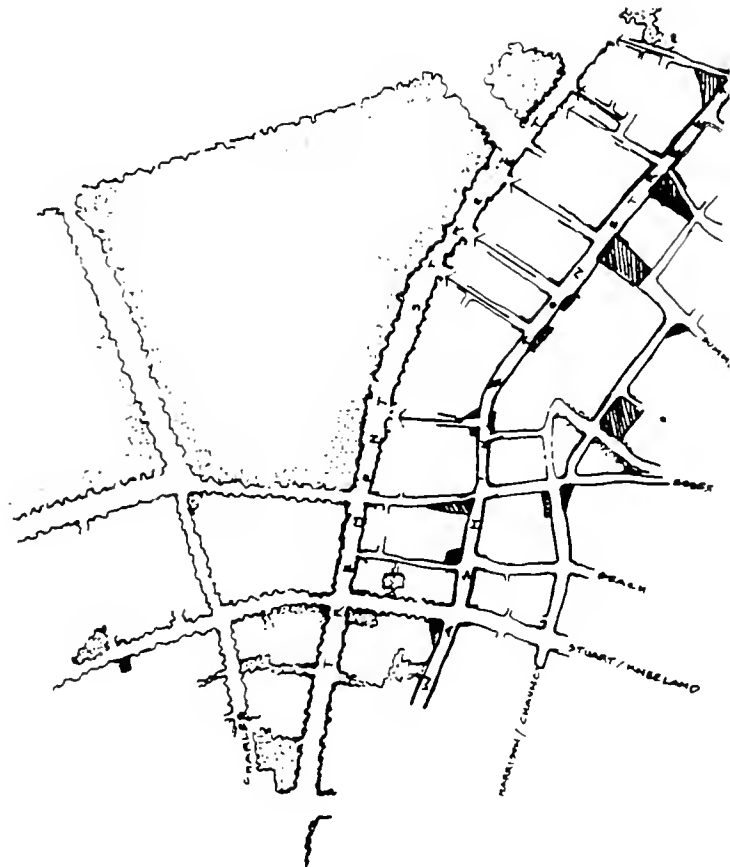
Green Corridors: Stuart/Kneeland, Boylston, Charles Streets

Pedestrian Corridors: Ladder Blocks, Summer Street, Chauncy Street, Beach Street

Alleys and Interior Arcades: Enhance pedestrian movement through the District through pedestrian through-block connections.

Major Green Parks: Emphasize the contrast between intense activity in the District and the respite of adjacent passive green parks and cemeteries.

Views and Sun: Exploit and enhance good views to greenery and historic facades. Capture open space opportunities with views and good sun access.



Green Corridors - TREMONT STREET,
 Stuart/Kneeland,
 Boylston, Charles

Pedestrian Corridors - WASHINGTON STREET,
 Chauncy, Ladder Blocks,
 Summer, Beach

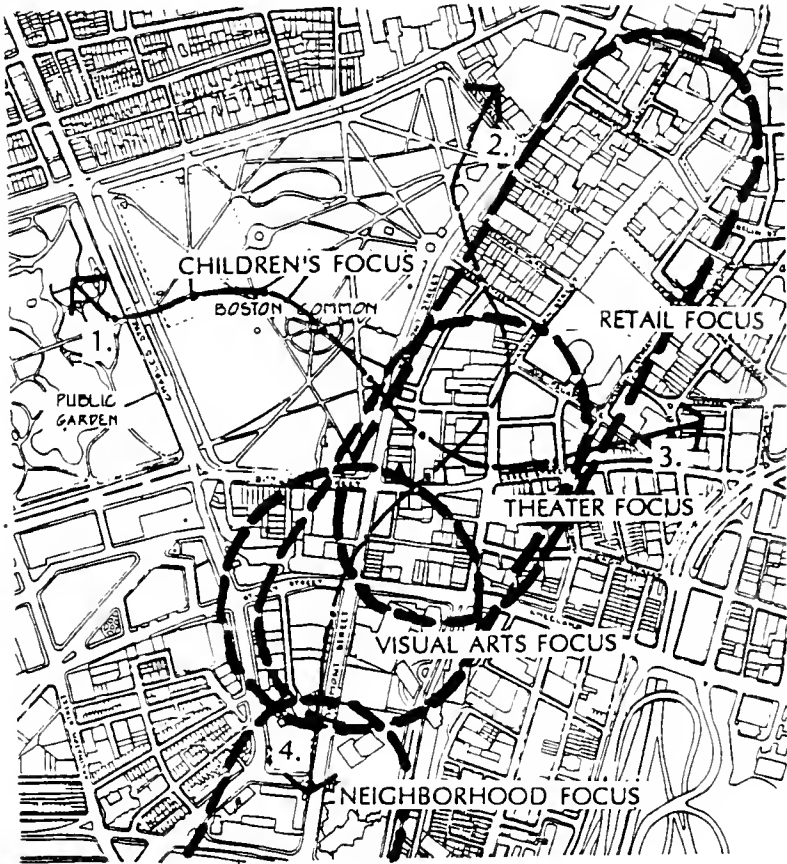
Open spaces along green corridors

Open spaces along pedestrian corridors

Views up the Ladder Blocks



Diagram II
Dominant Character and Uses of Open Spaces in the Midtown Cultural District



Focal Areas: Create and emphasize special open space/streetscape character in focal areas through street furnishings, lighting, paving, public art, and general design and programming strategies. Major overlapping focal areas: retail, theater, visual arts, residential.

Children's Scale: Reinforce the District's character as a place for families and children through occasional street furnishings and public art "surprises" designed for children located between major family/tourist destination points such as: 1. the Swan Boats and "Make Way for Ducklings" sculpture; 2. the Freedom Trail; 3. the Children's Museum and New England Aquarium; and 4. the neighborhoods of Chinatown, Bay Village and the South End.

DETAILS OF THE CONCEPTUAL PLAN

Quantitative Goals

The plan begins with the assumption that there are currently five acres of public open space (minus Lafayette Plaza) within the District's borders, of which the plan recommends that 1.5 acres (Elliot Norton Park and Liberty Tree Plaza especially) be completely redesigned and renovated.

The plan recommends the development of approximately two acres of additional open spaces, of which the largest are those within the Hinge Block, the Edison Parking Lot, the BRA-owned Parcel P-7, as well as the interconnecting series of spaces between the New England Medical Center and Bay Village). The plan also recommends that Downtown Crossing be extended to Avery Street, thereby also restricting Temple Place and West Street to pedestrian traffic at certain times of day as well as restricting a number of interconnecting alleys.

The recommended plan would result in a total of almost seven acres of public open space within the District's borders, or an increase of about 40% over the current five acres -- more than a 60% increase including the addition of the recommended quasi-restricted streets and alley ways. The plan also calls for the renovation of 1.5 acres of critically important and underutilized public open spaces located directly *adjacent* to the District, particularly the one-acre Quincy Community School roof terrace important for active recreation.

Washington Street

Washington Street, the city's first link to "the Neck" and its primary shopping street today, should remain narrow, curving, and essentially building-lined. Its continuous street wall -- much of which consists of notable 19th and early 20th century buildings -- is not to be planted with uniformly-spaced continuous street trees. Rather, the street wall should continue to be punctuated at intervals with small corner parks which provide respite and rhythm to the street. Situated at various intervals along Washington Street and its cross streets are a number of generally well-loved and well-used parks, plazas, and seating areas. Some are hardly more than widened sidewalks or appropriated streets occurring at street intersections with acute or obtuse angles. Wide enough for a bosque of trees and seating, these green spaces serve a necessary and important function -- as cool but centrally located eating and people-watching places. The Boston Five-Cent Savings Bank Plaza, Shopper's Park and Filene's Park are existing examples. Opportunities exist for similarly conceived spaces. These existing corner parks should be supplemented with new ones when situations warrant (see Opportunities Map).

When possible this more pedestrian corridor should be re-designed, especially south of Downtown Crossing, so that sidewalks are a minimum of ten feet wide. This width allows four feet for curb and utilities (lights, hydrants, signs, mailboxes, newspaper boxes, and on on) leaving six feet -- just enough for two people to pass comfortably. Vehicles should continue to be able to travel the center lanes.

Tremont Street and the Edge of the Common

Tremont Street from Elliot Norton Park to the Kings Burial Ground should be strengthened in its identity as a green, tree- and park--lined street -- reinforcing the street's adjacency and relationship to the Common, the two burial grounds and Elliot Norton Park. In contrast to Washington Street, Tremont Street is wide, relatively straight and parallel to the Common for much of its length in the district. It is also bordered by the other major green spaces in the District: Kings and the Granary Burial Ground, and Elliot Norton Park. New open spaces and newly developed street edges should also be characterized by plantings of street trees and, where appropriate, seating.

Tremont Street's Common edge should be lined with a double or triple row of trees which recreate the Common's old promenade which once extended the park's green to the street edge. The Public Garden's Boylston Street allee is a model for such a promenade (which, on Tremont Street, however, fronted by the Ladder Blocks and many pedestrian crossing points, probably does not need a fence at this appropriately permeable "Lafayette Mall" edge of the park, which is one of the most heavily trafficked in the city). Any Tremont Street work should be closely coordinated with Boston's Department of Parks and Recreation's Master Plan for the Common.

Stuart/Kneeland Street is conceived as a street which intersects with the green character of Tremont at the major corner of the Hinge Block and carries this greener character east and west into Chinatown and Park Square. Boylston and Charles Streets and Saint James Street become the secondary streets in this tree-lined network of broad streets carrying fast-moving traffic, bordered by major and minor green spaces.

The Hinge Block Area

Only two side streets, Stuart and Boylston, pass continuously through the Midtown Cultural District. Where they intersect Tremont and Washington, the four streets form a block known as the "Hinge Block." This strategically located block, situated at the Common's southeast corner, promises to be a significant retail and cultural center. The conceptual plan proposes a major public open space within the Hinge Block, either a covered exterior -walled courtyard of the character of the Isabella Stuart Gardner Museum, with exterior walls and balconies -- a winter garden accessible to the public and a major focal area for the visual arts -- or as an open court signaling a circulation system throughout the block and the District (still a major focus area for the visual arts). Whatever its

ultimate character, the courtyard should take advantage of the sun access from the south in this still more open and sunny part of the District.

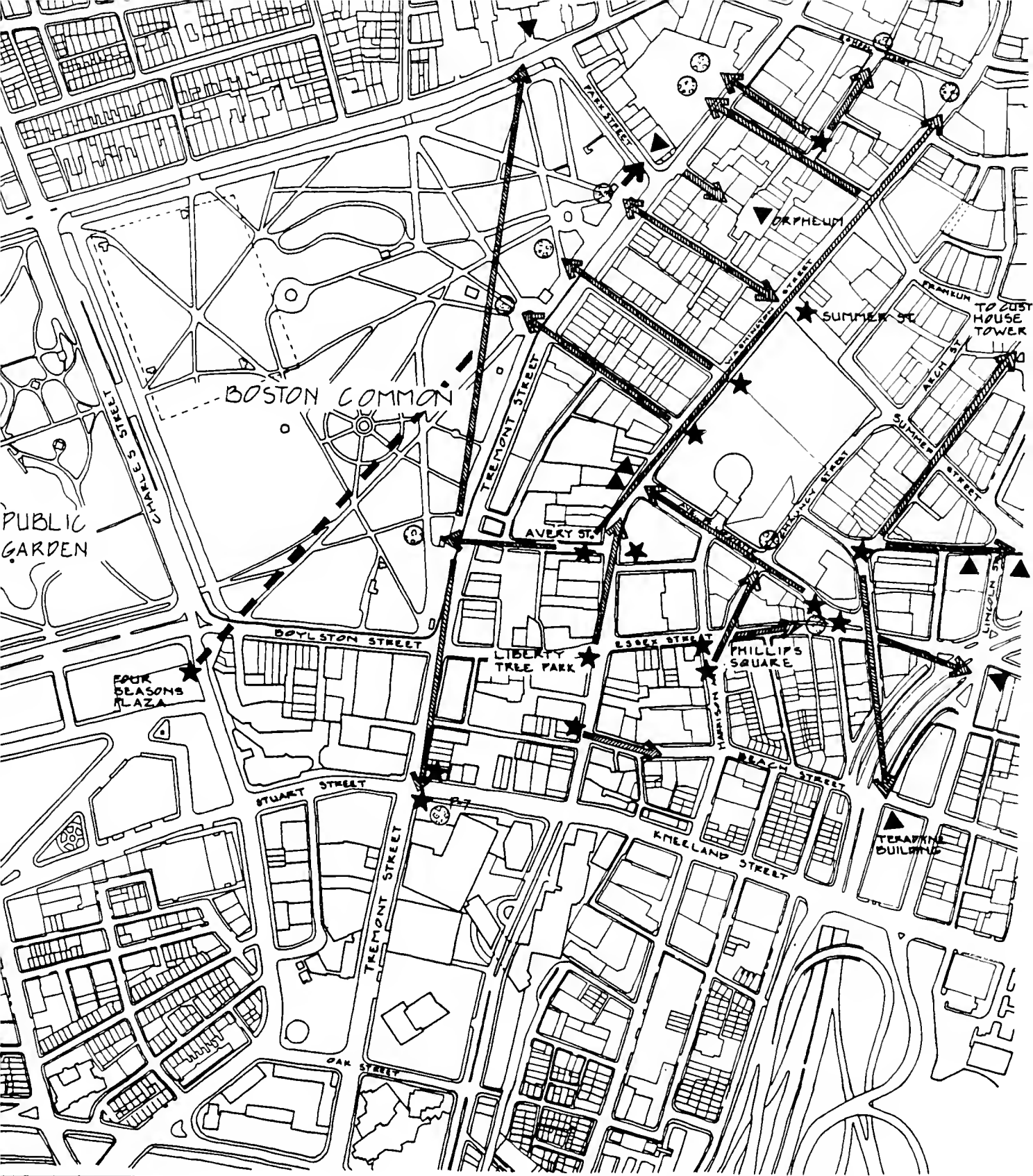
The plan also proposes an upper story public open space to attract people to restaurants and galleries within the Hinge Block, and to make a visual connection to the presence of the visual arts within the area at grade, particularly on Parcel P-7 and in the series of connecting spaces in the Theater District recommended as a curated sculpture garden (see the extensive presentation of this proposal by artist and architect Wellington Reiter in the Appendix).

Parcel P-7, the only large, fully publicly controlled opportunity to add open space to the District, is envisioned as a highly visible and imaginative "communicative brain" in the District -- an outdoor "beacon" or "flag" for the District and its theaters and visual arts. Its clock tower, cafe, ticket booth, movable seating and ever-changing (perhaps electronic or video art) roster of events and shows and exhibits -- each created as permanent or temporary public art installations -- would communicate the nature of the District to passing pedestrians and the vehicular world. Seen from the Boylston Street T station, and with views to the gold-domed State House, its tree-lined street edges and unique characteristics would make it the place to go to find out about happenings in the Hinge Block, in non-profit and commercial galleries, and in the theaters of the District. Without an outdoor place at grade which can serve as both a before-theater "Rendezvous Park" and a pleasant daytime or weekend place to sit and enjoy the activity of the District, the District's public realm will be impoverished and a major public open space opportunity wasted.

Side Streets: Orienting View Corridors, Small Parks, and Subdistrict Connectors

Given the small number of existing spaces and the few opportunities to provide additional open space to an increasingly densely built district, long views, especially to greenery or to historic facades, are themselves an open space resource and should be preserved and, where possible, enhanced (See View Analysis Map). The shorter side streets, many of which seem to terminate when seen from Washington Street and known as the "ladder blocks" -- provide direct views up to the Common's greenery, and should be preserved as open, unimpeded spaces devoid of street trees, banners and the like. These spaces are elegant in their existing condition and need not be "embellished" or "softened."

The side streets south of Washington Street--the historic ways down to the harbor--curve significantly, thus precluding views. These streets are vital connections to the surrounding districts, the Leather District, Chinatown, the Financial District, and the Harbor. They should be identified according to destination as this may suggest a specific theme for new open spaces located along their extent. Avenue de Lafayette is unique among these side streets as it frames spectacular views to the Opera House and is wide enough to sustain a



Viewer Location
(existing or proposed open space)

Historic Building

Trees/Green View

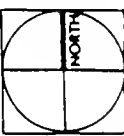
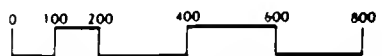
Winter View

View



Significant Views

SCALE



healthy stand of existing street trees. This, the only existing tree-lined street in the Midtown Cultural District, should be supplemented with two small parks on the Boston Edison site and at the corner of Essex and Avenue de Lafayette, which will also serve to strengthen Chinatown's retail activity and improve the environmental quality of life for Chinatown and other residential abutters.

The recommended Edison "electricity theme playground" and light sculpture theater will also be a destination point in its own right, bringing new life, vitality, and importance to Chauncy Street and to what is currently perceived as a back door to the District. This newly important pedestrian way would also be reinforced by a new landscaped park-like "gateway" into Chinatown at its narrowed Harrison Avenue entrance, also called Phillips Square. (See detailed descriptions in Opportunities and Recommendations).

The enhancement of the public realm of Chauncy Street and Phillips Square through the siting of a new park on the Edison parking lot and creation of streetside plazas at the entrance of Chinatown at Harrison Avenue would also support the economic development of Chinatown.

Chauncy Street leads directly into Harrison Avenue, which is, as the Chinatown Master Plan states, a "60'-wide avenue that runs through the Chinatown business core, the institutional center, and connects the neighborhood with Midtown and the South End." A high quality, attractive Chauncy Street public realm, to which people would be drawn by the unusual and exciting Edison theme playground, would lead people naturally into Chinatown for lunch, dinner, or shopping. Chauncy Street would also attract some of the very dense north-south pedestrian flow from Washington Street, which will, as the District develops, become less than pleasant and comfortable at peak hours.

In addition, the proposed seating plaza at the intersection of Beach and Washington Street at the edge of the Hinge Block will better connect Chinatown to this important retail and visual arts center, and attract people through Beach Street from Harrison Avenue. It would also be a fitting visual feature for a pedestrian Beach Street of the future.

Another kind of small green space in the District occurs not at the corners, but midblock, usually occupying one building parcel width. The old City Hall Garden, the City Hospital terrace, and the Brattle bookstore's "outdoor sales and reading room" are existing examples of this type. Should the opportunity arise in future developments for similar "pocket parks," they should be sited to receive some sun and light and to preserve the continuity of the urban street wall which characterizes downtown Boston.

The vacant lot on West Street owned by the Brattle Book Shop might become a "literary arts" outdoor space for storytelling, poetry readings, book promotions and small-scale dance and mime performances.

Pedestrian Ways and Alleys

Within the District's blocks, a secondary system of alleys and arcades should be developed which serve as both service and pedestrian spaces. Some of the existing alleys should remain primarily service alleys, especially those adjacent to stores with particularly heavy service needs. Others, as has been done with Boylston Place, which leads to City Place's north entrance from Boylston Street, can be transformed into pedestrian ways and "theater alleys," as described by Ben Thompson. These spaces offer the opportunities for some of the District's most inventive and innovative open spaces and public art design because of their idiosyncratic shape and scale. While the streets and parks establish the city's normative condition, the alleys -- indirect, mysterious, unexpected -- can represent the place for change, exploration and the new. There seem to be certain characteristics which are critical to the successful adaptation of a service alley into a pedestrian alley. (See the Proposed Open Space System map and the criteria below for details).

In addition to the alleys, midblock arcades provide semi-public access through the blocks. The Opera House arcade and City Place interior court provide models for future covered arcades. New arcades designed for Boston Crossing and the Hinge Block will expand the interior circulation routes through the District .

Criteria for Successful Pedestrian Alleys

- The successes of these pedestrian alley ways is dependent on the presence of store fronts and main entries, and on the commercial activities they signify.
- Those alleys which are relatively short and allow the pedestrian to see from one end to the other are the most inviting.
- Building facades with architectural interest are also important to the character of pedestrian ways. Many of Boston's alleys have historical markers along them, indicating the locations of former buildings.
- The street widths and the heights of the adjacent buildings are not the primary factors in determining the suitability of narrow streets and alleys for pedestrian activity.
- The paving and condition of the ground surface of an alley or pedestrian street is particularly significant. Those alleys with brick or granite paving details are more inviting. Other types of paving could be included in a "designed" pedestrian space. The "Boston Bricks" artwork by Kate Burke and Gregg Lefevre on the ground surface of Winthrop Lane is one example.

Of the undeveloped narrow streets and alleys in the Midtown Cultural District, Mason Street, La Grange Street and Tamsworth Street, the alley connecting Essex Street and La Grange, have the most potential to function well for pedestrians. Although Mason Street currently is currently rather bleak, once renovation of the back entry to the Opera

House interior passageway and the interior passageway through the Parkside project are completed, it will have sufficient interest and entries to draw pedestrians. If development on the east side of Mason Street includes commercial activity fronting onto Mason, it will further increase activity on the street and increase its potential as a side street partially restricted to traffic. If the Commonwealth Center Project were to include a pedestrian passageway to Boylston Street with an entry off Avery Street opposite Mason, this would create a three-block-long secondary route through the District joining to LaGrange Street and the Hinge Block's pedestrian circulation system.

La Grange Street has the potential to function similarly to Downtown Crossing Ladder Blocks, once the Hinge Block is developed. It might be closed to all vehicular traffic during parts of the day or be open to service vehicles only. Connections through to Essex Street via the Tamsworth Street alley and perhaps through the China Trade Center across a second- or third-story pedestrian bridge would draw people from Washington Street, Tremont Street and Essex Street to the proposed retail and gallery activity on La Grange Street and the Hinge Block.

- **The recommended mid-block interior courtyard space between La Grange and Stuart Street in the Hinge Block will provide ways leading to Tremont and Washington Street,s to Boylston Street and to the recommended park at Parcel P-7 and the connecting series of parks created by linking through block parcels and pedestrian ways between Washington Street and Piedmont Street in Bay Village.**

Funding and Maintenance

The funding, maintenance, and programming of the recommended improvements and additions to the open space system of the Midtown Cultural District will require a combination of strategies and resources in addition to conventional sources of municipal capital improvement monies. Some which could be explored include:

- **the willingness of the already experienced Downtown Crossing Association to consider expanding its hours, scope and area;**
- **public benefits from major developments;**
- **betterment assessments on existing businesses, especially those which will directly benefit from (and perhaps be involved in developing a program for) proposed new spaces or major streetscape improvements;**
- **the Edward Ingersoll Browne Fund or other City of Boston Trust Office support for public art and for collaborations between artists and landscape architects;**

- **solicitation of donations for specific projects**, such as Portland, Oregon's sales of individual named bricks, which funded the paving of its now wildly successful Pioneer Courthouse Square. This approach has the benefit of communicating with the broad public about ongoing plans and increasing its level of commitment and excitement;

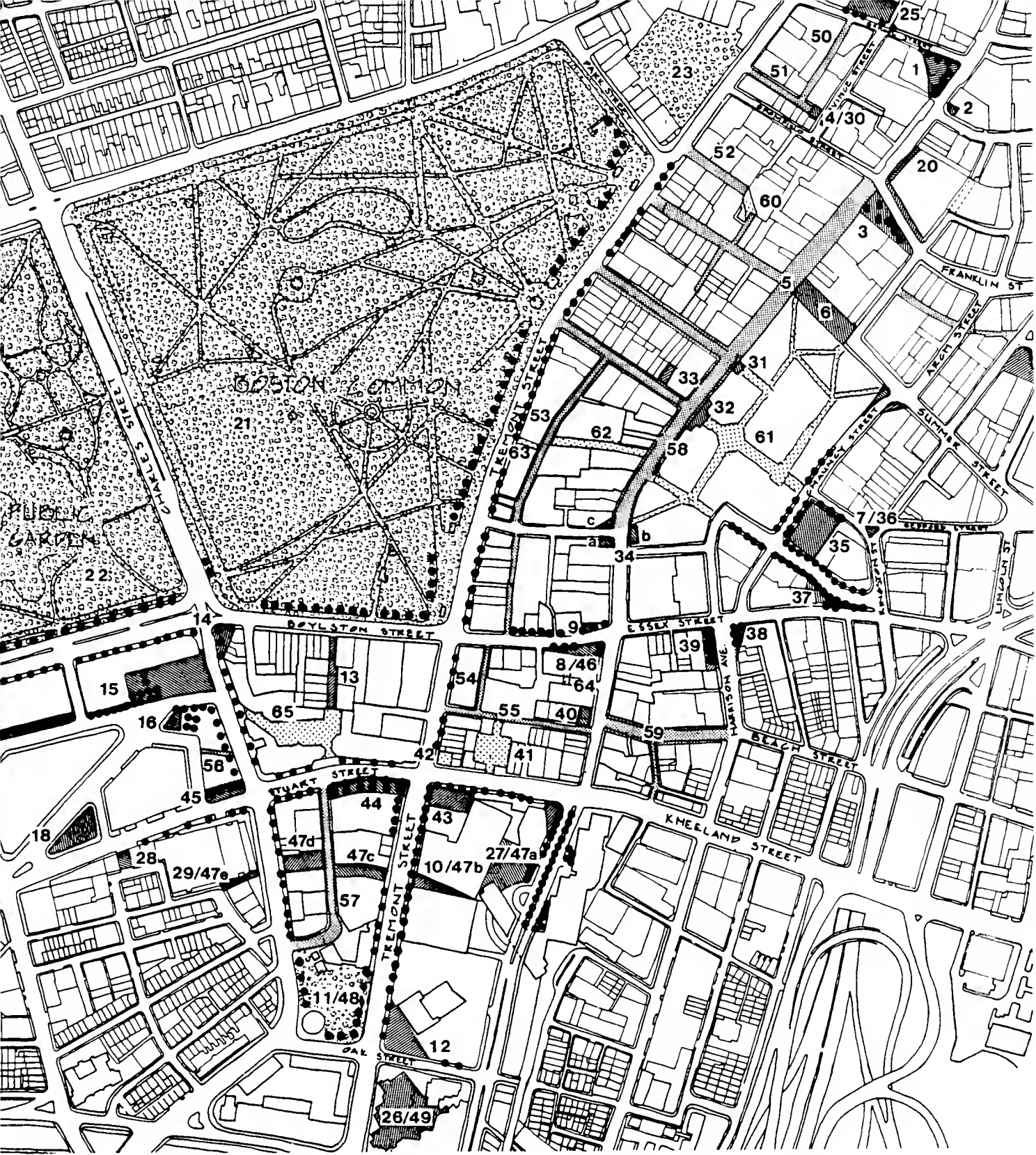
- **solicitation of major corporate or civic-group sponsors** for specific spaces (for instance, Bulfinch's Boylston Market sat on what is now the China Trade Center on a corner of the Hinge Block. Perhaps the Massachusetts Historical Society or similar group would be interested in funding a commemorative landscape/artwork in addition to a group interested in the site's importance to the American Revolution. Likewise, the railroad history of the area warrants a search for a sponsor of a commemorative work or space, which might also serve as an attraction to children. And certainly the Asian community and other ethnic groups should be represented in the District's public spaces. Perhaps a sister city could be induced to contribute.

Given the importance of public safety and sanitation in the area, perhaps the city's Public Works Department could, in cooperation with city and human service agencies, organize a special multi-lingual corps of interpretive guides/clean street enforcers/public safety assistants/human service aides who would become familiar with the regular users of the District as well as be prepared to respond to emergencies and crises. Given the relatively small size of the District and its anticipated densities and multiple uses, such a corps might be a welcome addition to the life of the streets, and be partially funded by developers and retailers. Such a corps would have to be well trained, and would augment the excellent outreach work now provided by the Committee for the Homeless organized by the Downtown Crossing Association. (For such a "corps" be most effective, a daytime "wet center" with access to medical facilities and attention should also be provided within or near the District.)

RECOMMENDED OPEN SPACE PLAN FOR THE MIDTOWN CULTURAL DISTRICT

KEY	OPEN SPACE	KEY	OPEN SPACE
1	Boston Five Cent Savings Plaza	35	Edison Substation Site
2	Flower Stand at Old South Meeting House	7/36	Triangle at Intersection of Kingston/Bedford Streets
3	Shoppers' Park	37	Corner Lafayette/Essex Streets
4/30	Province House Steps	38	Phillips Square
5	Downtown Crossing Pedestrian Area	39	SW Edge of Harrison at Essex Street
6	Downtown Crossing Plaza	40	Hinge Block - Washington and Beach Street
7/36	Triangle at intersection of Bedford Street and Kingston Street	41	Hinge Block - Interior Courtyard
8/46	Liberty Tree Plaza	42	Hinge Block - Upper Story Terrace
9	NW corner of Essex Street and Washington Street	43	Parcel P-7
10/47b	NEMC Pedestrian Way	44	Street Edges of Parcel C-4
11/48	Elliot Norton Park	45	Street Edge of Park Square on Stuart Street
12	Don Bosco Terrace	8/46	Liberty Tree Plaza
13	Boylston Place	47	Connecting Mid-Block Park
14	Corner of Charles Street and Boylston Street		27/47a NEMC Terraced Park
15	Four Seasons Plaza		10/47b NEMC Pedestrian Way
16	Emancipation Statue		47c Shubert Alley
17	Providence Street Corner and Streetscape		47d Mid-Block Lot between Warrenton and Charles, adjacent to Edison Building
18	Statler Park		29/47e Charles Street/Bay Village Pedestrian Alley
19	Lafayette Place		
20	Woolworth Plaza (area under overhang)	11/48	Elliot Norton Park
21	Boston Common	26/49	Quincy Community School Terraces
22	Public Garden	50	Chapman Place
23	Old Granary Burial Ground	51	Bosworth Place
24	Kings Chapel Burial Ground	52	Hamilton Place
25	Old City Hall Grounds	53	Mason Street
26/49	Quincy Community School Terrace	54	Tamworth Street
27/47a	NEMC Terraced Park	55	LaGrange Street
28	Church Street Pedestrian Way	56	Pavillion project - Pedestrian Passageway
29/47e	Charles Street/Bay Village Pedestrian Alley	57	Warrenton Street
4/30	Province House Steps	58	Extended Pedestrian Area on Washington Street (including West and Temple)
31	Base of Temple Street/Boston Crossing Entrance	59	Pedestrian Area on Beach Street
32	Base of West Street/Boston Crossing Entrance	60	Pedestrian Passageway through The Corner eatery
33	Brattle Bookshop Lot	61	Boston Crossing Pedestrian Passageways
34	Corners of Avery/Washington Streets	62	Opera House Pedestrian Passageway
	a) Avery and Wash.-Commonwealth Center	63	Parkside Project Pedestrian Way
	b) T stop-Wash. & Hayward Place-Boston Crossing	64	China Trade Center/Hinge Block Pedestrian Bridge
	c) Avery and Wash.-NE corner	65	City Place

Note: Some existing open spaces have two numbers because they are shown on both the Existing Open Space map and the Open Space Opportunities map. They are considered opportunities, as they are recommended for renovation. On the Proposed Open Space System map, both numbers are shown, as on the list above. Existing open spaces in and adjacent to the Midtown Cultural District are numbered 1-29. Open space opportunities are numbered 30-49. Proposed and existing interior pedestrian passageways and streets and alleys that are currently restricted to or are proposed to restrict vehicular traffic are numbered 50-65.



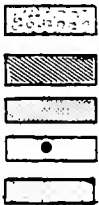
Major Parks and Cemeteries

Small Green Spaces and Plazas

Primarily Pedestrian Streets and Alleys

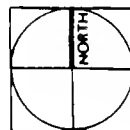
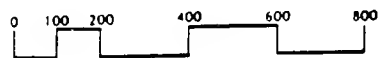
Street Trees

Interior Pedestrian Ways



Proposed Open Space System

SCALE



Summary Criteria for New or Renovated Open Spaces

The Boston Redevelopment Authority and City of Boston should favor the development and enhancement of public spaces which:

1. Reinforce the character of existing features of the District (especially the wide, green character of Tremont Street and the walled, denser, and more historic qualities of Washington Street, and their secondary cross streets), which preserve and enhance orienting or important view corridors to greenery and historic facades;
2. Accommodate the users and reinforce the character of recognizable but overlapping special use areas: the retail areas with their shoppers and casual visitors and tourists; the theater district and the visual arts focal areas, with their need to publicize events and communicate the special cultural offerings of the District; and the residential neighborhoods adjacent to the District, which require a more peaceful and intimate character in their open spaces;
3. Transform the District's extensive shade, limited light, and density into an asset through the careful siting of new public open spaces and trees;
4. Encourage and accommodate the multiple uses of spaces and acknowledge the Midtown Cultural District's changing focus from night to day;
5. Acknowledge the multi-dimensionality of the District, its public realm and open spaces, through the collaboration of artists, architects, landscape architects and the public;
6. Support and celebrate the role of the visual and performing arts in the public realm of the District in ways which resonate with the specifics of Boston's culture, introduce the public to new ways of seeing their city, themselves or one another, celebrate Boston's natural features and its topographic history through the highlighting of Boston's urban and architectural history, and through the celebration Boston's multi-cultural heritage;
7. Acknowledge that the Midtown Cultural District's public spaces are increasingly inhabited by both adults and children, some with special needs, and provide special features which attract, delight and offer opportunities for relaxation and enjoyment to a variety of constituencies, and which encourage and accommodate the gathering and enjoyment of people of all ages, income groups, and ethnic groups on common ground;
8. Attract the strong support of a number of basic constituencies -- residential, commercial or cultural -- so that scarce resources can be well spent and provide lasting pleasure and value to the District and its users.

Chapter VII:

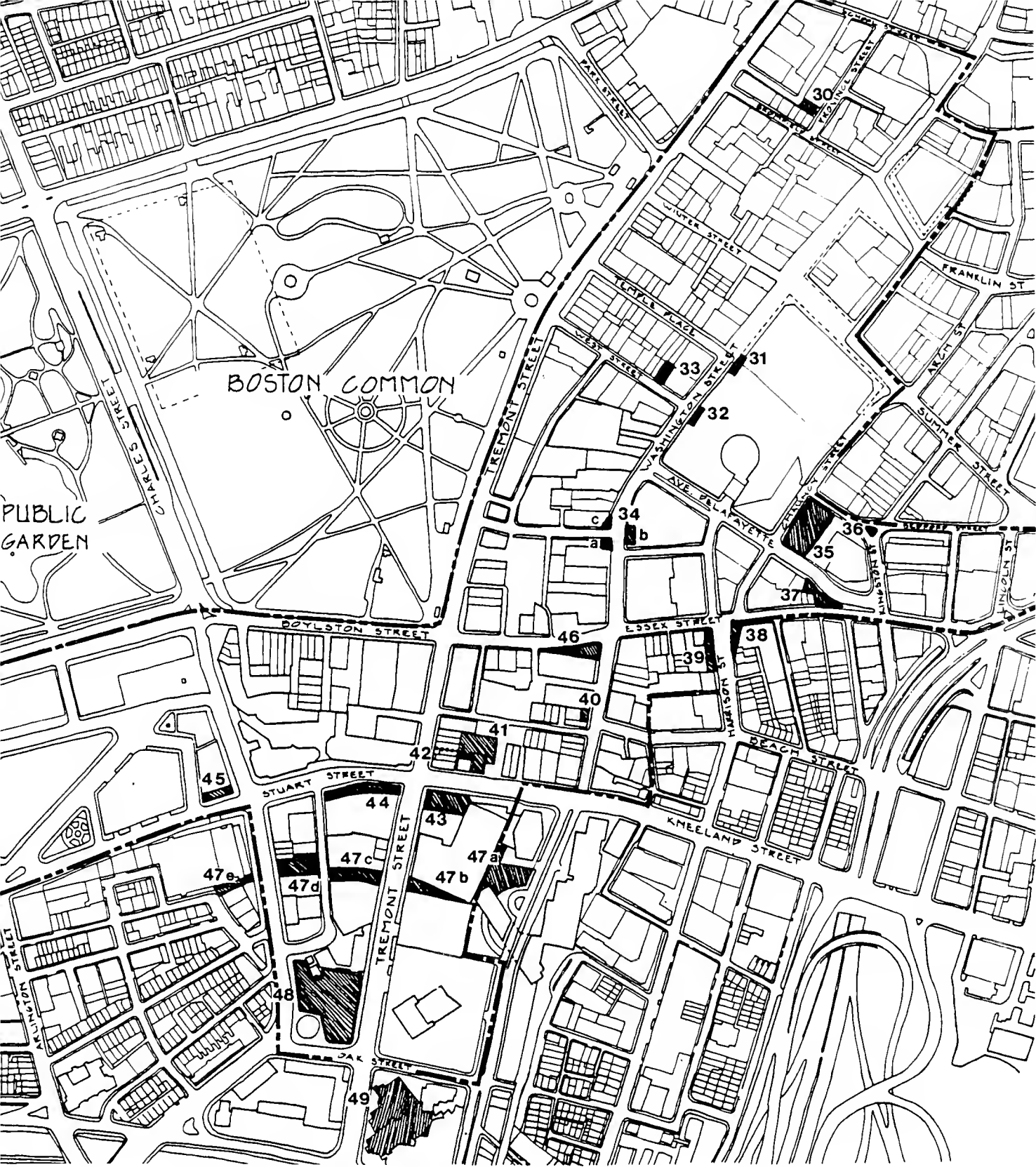
Inventory of Opportunities

SUMMARY OF OPEN SPACE OPPORTUNITIES IN THE MIDTOWN CULTURAL DISTRICT

<u>KEY</u>	<u>OPEN SPACE</u>	<u>APPROXIMATE SQUARE FOOTAGE</u>	<u>APPROXIMATE ACRES</u> (Only shown when larger than 1 acre. 1 acre=43,560 sq. ft.)
30	Province House Steps	900*	
31	Base of Temple Street/Boston Crossing Entrance	2,500	
32	Base of West Street/Boston Crossing Entrance	7,000	
33	Brattle Bookshop Lot	1,500	
34	Corner of Avery/Washington Streets	3,000	
	a) Avery and Wash.-Commonwealth Center		
	b) T stop-Wash. & Hayward Place-Boston Crossing		
	c) Avery and Wash.-NE corner		
35	Edison Substation Site	12,000	
36	Triangle at Intersection of Kingston/Bedford Streets	300*	
37	Corner Lafayette/Essex Streets	2,700	
38	Phillips Square	2,000	
39	SW Edge of Harrison at Essex Street	2,600	
40	Hinge Block-Washington and Beach Street	1,500	
41	Hinge Block - Interior Courtyard	8,000	
42	Hinge Block-Upper Story Terrace	3,500	
43	P-7 "Rendezvous Park"	9,000	
44	Street Edges of Parcel C-4	12,000	
45	Street Edge of Park Square on Stuart Street	3,000	
46	Liberty Tree Plaza	4,700*	
47	Connecting Mid-Block Park "The Emerald Bracelet"		
	a. NEMC Terraced Park	7,000*	
	b. NEMC Pedestrian Way	3,700*	
	c. Shubert Alley	6,400	
	d. Mid-Block Lot between Warrenton and Charles, adjacent to Edison Building	7,400	
	e. Charles Street/Bay Village Pedestrian Alley	1,000	
48	Eliot Norton Park	43,120*	
49	Quincy Community School Terraces	65,000*	1.5 acres
50			
	PROPOSED NEW OPEN SPACES	85,100 square feet	2 acres
	PROPOSED RENOVATED OPEN SPACES	124,720 square feet	3 acres

* Area of these existing spaces included as proposed renovated open spaces.

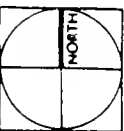
Square footage is approximate and provided to give a general sense of open space acreage in and adjacent to the district. When available, open space areas listed in the Office of Capital Planning's 1987 study, Boston's Open Space, were used.



Open Space Opportunities

SCALE

0 100 200 400 600 800



OPEN SPACE OPPORTUNITIES WITHIN AND ADJACENT TO THE MIDTOWN CULTURAL DISTRICT

30. PROVINCE HOUSE STEPS AND TERRACE

Location:	Province Street, Bosworth Street and Chapman Place
Area:	900 square feet
Ownership:	Marliave Restaurant; Robert Epstein

Description: The steps and iron railing are remnants of the old Governor's Mansion, which originally overlooked Summer Street. The intimate, residential scale of the steps and their somewhat obscure location provide a welcome surprise when they are "happened upon." The steps lead to a small terrace at the base of Bosworth Street, adjacent to the Marliave restaurant and the Littlest Bar. As one mounts the steps, and from their base, there is a lovely view of mature trees in the Granary Burial Ground framed by the street wall.

Proposed Use: Renovation of the terrace and steps is proposed as part of the proposed adjacent development project in cooperation with the Marliave Restaurant.

Daytime: Seating, dining, occasional street performances (literary).

Nighttime: Seating, dining, occasional street performances (music)

Feasibility/Implementation: Renovation and design for the terrace has funding through the adjacent development project. Attention should be paid to the details of bollards, planters and other furnishings so that the view of the Granary Burial Ground from the base of the steps is not blocked. The simplicity and beauty of the steps and their view should not be overwhelmed by an "over-designed" terrace.

31. BOSTON CROSSING ENTRY PLAZA

Location:	Temple Place and Washington Street
Area:	2,000 square feet
Ownership:	Campeau Massachusetts, Inc.

Description: This is a secondary entrance to Boston Crossing (Lafayette Place). The Campeau plan shows a small recessed entrance on the proposed ground floor plan. This entry should be as generous as

possible (2,000 sq.ft. minimum). The entrance plaza will be directly at the base of Temple Place, with a good view back to the greenery of the Common. The design of the entrance should take advantage of this view, with seating facing the Common and the street. The seating could be in the form of an artwork selected by the developer and architect, or created as a collaborative artist-architect project. It might be a place which especially attracts parents with children in terms of the scale of the seating elements.

Proposed Use: This provides an opportunity for a small plaza and seating area. It would also be an excellent place for an artist/architect collaboration.

Daytime: Seating and people-watching, occasional programmed events

Nighttime: Street performances

Feasibility/Implementation: The small entrance plaza will be developed as a component of the Campeau project. It has not been designed for seating, so this element would need to be added during the design review phase of development.

32. BOSTON CROSSING: MAIN ENTRANCE

Location: West Street and Washington Street

Area: 7,000 square feet

Ownership: Campeau Massachusetts, Inc.

Description: Large entrance plaza to the Boston Crossing retail complex and to its interior gallery and corridors.

Proposed Use: The major entrance to Boston Crossing is located at the terminus of West Street, which provides a view up to the greenery of the Boston Common. This major addition to Washington Street should provide a generous pedestrian and seating space, one which takes advantage of the view toward the Boston Common. It should also reinforce the rhythm of seating plazas which characterize Washington Street.

Daytime: Shoppers' stopping and meeting place

Nighttime: Street performances in cooperation with the theaters across Washington Street or through an extended day of programming by the Downtown Crossing Association.

Feasibility/Implementation: This entry plaza should be designed to include seating, perhaps as a collaborative artist/architect project, and be planned for during the design review phase of development.

**33. VACANT LOT ADJACENT TO BRATTLE BOOK SHOP
(5 WEST STREET)**

Location: West Street
Area: 1,500 square feet
Ownership: Brattle Book Shop Inc.

Description: This vacant lot, a "missing tooth" in the streetwall, is currently used by the Brattle Book Shop as an outdoor book shop in good weather. The "sidewalk bookshop" attracts shoppers and browsers and creates a surprisingly dynamic level of activity at the street's edge. The space is enclosed on three sides with clean brick facades.

Proposed Use: This use should be encouraged and, in addition, the space could be used for storytelling, poetry readings, book promotions or other "literary" events. In fact, this could be the otherwise missing element of the literary arts within the Midtown Cultural District. The space is attractive and could also be used as the setting for concerts or plays. With the installation of lights, events could also occur in the evenings. If Boston is going to have some small pocket parks in its Downtown of somewhat the character of Paley or Greenacre Park in New York, this site would be one of the few options.

Daytime: Book selling, book promotions, poetry readings, and storytelling for children, temporary art. The lot could also be serviced as an outdoor cafe site with a kiosk and tables, perhaps as an adjunct to one of the restaurants already located nearby on West Street. A prominently displayed mounted program of events occurring in Downtown Crossing and the Midtown Cultural District generally would enliven the space and inform the public about the "creative" nature of the District.

Nighttime: Small-audience poetry readings, experimental outdoor theater, dance, or visual arts, temporary art installations and light sculpture, perhaps in conjunction with an outdoor cafe.

Feasibility/Implementation: Use and possible designation of this private lot for public activities and events will need to be negotiated with the owner, probably through purchase or a long-term tax abatement agreement. Any long-term arrangement would have to be negotiated and implemented by the Boston Redevelopment Authority, perhaps as part of a still-to-be-created public benefits package related to development in or near the District. (The current study has not assessed the owner's interest.) In the meantime, the Downtown Crossing Association or the Partnership Trust of the Midtown Cultural District Task Force should contact the Brattle Book Shop and the lot's owner with proposals for occasional or weekly and seasonal events.

Use of this space for public events would require minimal capital expenditure, unless outdoor theater lighting is an agreed-upon addition to the space. The present character of the raw space is pleasant and may well be attractive to theatre arts groups as performance space "as is."

Programming and publicity of events should be organized by the Downtown Crossing Association or the Midtown Cultural District Task Force's Partnership Trust or another interested Midtown arts organization. (The Boston Athenaeum might be approached as a literary arts programming partner.)

34. AVERY STREET PEDESTRIAN PLAZAS

- Location:
- a) Corner, Avery and Washington (Commonwealth Center);
 - b) area adjacent to the T stop and corner of Avery and Washington Street (Boston Crossing);
 - c) Corner, Avery and the northwest corner of Washington Street
- Area: 3,000 square feet(minimum total). The concept expressed below could be expanded, on the west side of Washington Street, as is indicated in the Ben Thompson Associates proposal for this important corner).
- Ownership: Commonwealth Center Inc.; Campeau Mass., Inc.; City of Boston; MBTA; Barry Hoffman.

Description: The Hayward Place and Washington Street corner of Boston Crossing includes the (to-be-renovated) Green Line T stop. The two corners (one on each side of Avery Street) and the proposed recessed plaza at Boston Crossing together are capable of creating a visually if not physically connected public open space opening the street to the sky and light, punctuating Washington Street with another public space in the regular rhythm established by the spaces to the north, and reinforcing Washington Street's role as Boston's major pedestrian "main street."

Proposed Use: Create small plazas in conjunction with new development on each of these three corners. These plazas will serve as a "shoppers' rest," subway users' plaza, and meeting place, and could include a flower and/or newsstand. On the west side of Washington Street, the plazas will provide seating and viewing areas for the activity on Washington Street, efficiently capturing the view of the facades of the historic theaters (the Paramount and Opera House) as well as the lovely long view down Washington Street as it turns to the east. Opening the street wall at this point is itself a "theatrical statement," allowing for an otherwise lost (except from the middle of the street) view of the theater facades and the curving streetwall of Washington Street.

Daytime: Outdoor cafe seating, public seating, people watching, meeting place, occasional programming. An attractive outdoor public space at the corner s of Avery Street and Washington, located at a turn in Washington Street, will reassure and attract pedestrians during the day to the heart of the Midtown Cultural District from both ends of Washington

Street. (This corner is particularly important as it falls at the bend in Washington Street and if left open will extend views of the street facades and activities.)

Nighttime: The spaces will be designed for use by street performers, who will extend the period of liveliness along Washington Street into the evening as people arrive for the theaters, and help to publicize the character of the District as it is transformed from its primarily retail daytime identity to its nighttime aura -- the Theater District. Attractive lighting at the corner in the evening (perhaps itself an artwork, which would augment and complement the theater and street lights) will pull pedestrians into the heart of the District from the more familiar edges, as this corner otherwise serves as an obstacle to views along the whole length of Washington Street.

Feasibility/Implementation: The design and development of these plazas should be the responsibility of the Boston Crossing and Commonwealth Center developers/architects in conjunction with the BRA's streetscape committee and the Department of Public Works. Public art should be incorporated into the plazas, consistent with a proposed master plan for incorporating public art within the District.

35. EDISON SUBSTATION SITE (PARKING LOT)

Location:	Chauncy Street between Bedford and Lafayette
Area:	12,000 square feet
Ownership:	Boston Edison Company

Proposed Use: The Edison site, one of the only larger potentially open parcels in the District, is proposed for use as a "theme electricity park or playground," with nighttime light sculpture and special seasonal light shows, although current plans call for its development as a parking lot at grade. Chauncy Street is likely to continue to expand its function as a secondary retail and office district accommodating increased use of Washington Street from Boston Crossing and Commonwealth Center. The proposed park will serve a diverse user group including shoppers, day care providers and their charges, office workers and residents of Chinatown -- particularly children and particularly those living in the northern end of Chinatown which is some distance (more than 1/4 mile) from both Elliot Norton Park and the Common. Development of the site as open space will also extend both the day and nighttime public realm of the District.

Daytime: Children would find delight and surprise in the proposed "electricity" theme park -- a park developed as a collaboration between Boston Edison, artists, and landscape architects.

Nighttime: It is expected that both theater-goers and guests of the Lafayette Hotel would use the park in the evening, particularly if the idea of an "electricity" park is developed to complement the lights and activity surrounding the theaters. The park will draw activity to Chauncy Street at night and will be a destination in itself as well, an active spot between the

Downtown Crossing T stop, Chinatown, the Theatre District and the Lafayette parking garage. It would, if well done, undoubtedly draw tourists from both Greater Boston and Massachusetts, and could become one of Boston's 21st century attractions, drawing people from both the Midtown Cultural and Financial Districts.

Feasibility/Implementation: The BRA will need to negotiate for use of this site as open space immediately, as it is currently slated for development as a parking lot for Edison employees. (It seems that parking for employees could be made available in the Lafayette Garage, thus freeing up the space for open space development.) Edison's long-term plans for the site are more difficult to surmount, as their plans most likely include future building on the site.

If the Boston Edison Company agrees to use of the site for open space, a collaborative team of designers, artists, and lighting engineers should be organized to develop conceptual designs for the site. Artists who specialize in "light" should be contacted for both permanent and temporary installations. The site should incorporate a bus stop, an area for "events" for children, and seating areas.

36. TRIANGLE AT INTERSECTION OF KINGSTON AND BEDFORD STREETS

Location: Intersection of Kingston and Bedford Streets

Area: 300 square feet

Ownership: City of Boston

Description: This small existing triangle, a raised planter with a granite seating edge, is currently planted with evergreen yews and used as a lunchtime gathering spot--primarily by construction workers, and is used for seating by people waiting for the bus nearby. Although tiny, the location has significant views of some of the historic buildings in the adjacent Leather District: an excellent view of the Customs House Tower and a long view south to the newer Teradyne Building. Although it is essentially a traffic island, the location is surprisingly pleasant, quiet, and open to the sky. While traffic will increase when the Kingston-Bedford development is completed, this site will remain important for its views and visual impact. Site will be viewed directly from the Chauncy Street main entry of Boston Crossing.

Proposed Use: The triangle might be considered as a site for installations of public art (either permanent or temporary) as well as for enhanced seating and landscaping given its central position. If redesigned, it should include an even more generous seating edge.

Daytime Use: The site will be used and visible primarily during the day.

Nighttime Use: Use at night will be minimal.

Feasibility/Implementation: With funding through the City of Boston Trust Office's Browne Fund, this triangle could become a small but significant landmark. The public art would function as a landmark or entry marker for the eastern edge of the District and could be part of a series of "surprises" moving through the District east to west.

Designs for the triangle and a piece of art for it could be part of local competition. The site could also be the location for temporary art work. Proposals for work could be reviewed by according to the master plan being developed by the Visual Arts Subcommittee of the Midtown Cultural District Task Force.

37. CORNER OF AVENUE DE LAFAYETTE/ESSEX STREET

Location: Lafayette, Essex and Kingston Streets

Area: 2,700 square feet

Ownership: Boston Edison c/o Real Estate & Property Taxes

Proposed Use: This irregularly shaped triangular space has the potential of being an intimate semi-enclosed open space facing onto Essex Street and backed by a wall holding the grade of Lafayette Street. The lindens on Lafayette Street already provide shade and a boundary for the northern edge of the space. This is located in an area which could link the District's offices to the delights of Chinatown at lunch and dinner, and become both a place for families from Chinatown and workers in the District to enjoy eating outdoors. A small sculptural piece of play equipment might be designed for the site to add appeal to children (and children watchers). The edge of the site facing the Avenue de Lafayette should have a seating ledge.

Daytime: The site could be used during summer months as an outdoor eatery with food vendors. Part of the site could be used for children's play equipment (preferably sculptural and identifiably Asian.).

Nighttime: The outdoor eatery could be open in the evenings, providing a neighborhood gathering spot for residents of Chinatown.

Feasibility/Implementation: This location should be considered as the site for a small neighborhood park, managed either by the Boston Parks and Recreation Department or Parks and Recreation in coordination with the Chinatown Neighborhood Council.

38. PHILLIPS SQUARE

Location: Harrison and Essex Streets

Area: 2,000 square feet

Ownership: City of Boston

Description: Currently an approximately 100 foot wide intersection of Harrison Street at Essex Street. A New England Telephone Company building fronts onto the square.

Proposed Use: Phillips Square is proposed as a tree-lined seating area through the creation of a narrower intersection at Harrison and Essex. The expanded sidewalk should include trees and seating. The blocked windows of the Telephone Company building are potential locations for installations of window galleries, creating space for temporary art installations. There are excellent views of the trees at the intersection of Chauncy and Avenue de Lafayette from the interior western edge of Harrison Avenue on Phillips Square, and of the Kennedy Tower clock (which is hardly visible elsewhere in the District).

Daytime Use: Resting/stopping spot at this transitional corner between Chinatown and the retail and office buildings of Chauncy Street/Downtown Crossing.

Nighttime Use: Gathering spot for residents of Chinatown. (It is important to begin to create positive and lively activities at this intersection, which now is transformed into the locus of prostitution and drug-dealing in the evening, to the detriment of Chinatown's public safety and retail business.)

Feasibility/Implementation: The Chinatown/South Cove Neighborhood Planning Council should be consulted in the formation of any plans for Phillips Square and the Harrison Avenue street edge opposite the square. In fact, the Chinatown Master Plan will make a recommendation regarding future treatment of this area. (See below.) The telephone company has expressed the need for access to their building with large equipment. Any design for the square should take this into consideration when planning locations for trees or other street furniture. Use of the building window for temporary exhibits will need to be negotiated with the telephone company. Funding for development of the square as a public plaza should come from the City of Boston in conjunction with ongoing plans for streetscape improvements in this area. Boston's Asian sister cities might also want to contribute toward what will become another significant -- and signified -- "gateway" into Chinatown.

39. SW EDGE OF HARRISON AT ESSEX STREET

Location:	Harrison Avenue at Essex Street
Area:	1500 square feet
Ownership:	John Magaletta Trustees; Simon Gottlieb Trustees, c/o Stanhope Garage, Inc.

Description: The majority of this development parcel is currently a parking lot with Harry's Bar on the corner -- a two story building.

Proposed Use: A 24' to 30'-wide sidewalk along Harrison Avenue will allow for the planting of a double row of trees. Dependent upon the nature of any new development on the site, moveable cafe-style seating could be installed for summer and spring use by patrons of nearby restaurants and bakeries. The building wall adjacent to this parcel is an excellent potential location for a mural.

Daytime: Cafe-style seating, resting/gathering spot

Nighttime: Same, with occasional street performances and celebrations

Feasibility/Implementation: The Chinatown/South Cove Neighborhood Council should coordinate plans for this open space with the developer of the parcel and the BRA. Planning and design for this space should be developed in coordination with plans for Phillips Square. Capital for the streetscape improvements would be the same as above, 38.

40. HINGE BLOCK/INTERSECTION OF BEACH AND WASHINGTON STREETS

Location: West end of Beach Street at Washington Street and La Grange Street

Area: 1500 square feet

Ownership: Gregory Avedikian; Alan Lewis

Description: Currently the location of an architecturally insignificant building. Abuts LaGrange Street, bisecting the Hinge Block. Views from the site include the facade of an historic H.H. Richardson building on the opposite corner of La Grange and Washington Street and a pleasing, curving view down Beach Street.

Proposed Use: A portion of this development parcel is proposed for use as a park that would serve as a "gateway" to La Grange Street and an advertisement for the Hinge Block, as well as a terminus to Beach Street. This space will be the meeting place of Chinatown and the Cultural District at this important edge, and will work as a transition point for pedestrians either coming from or going to Chinatown. Design elements, depending on the use of adjacent buildings, could include seating, trees and public art. As La Grange Street is developed, this park will be an important "resting spot" on Washington Street and will add to the pattern of small open plazas that punctuate the Washington Street corridor. The site would be a lovely park, both intimate in scale and well placed in terms of being included in La Grange or Beach Street events. If Beach Street is one day closed to traffic, this will be a wonderful open space and hinge to the Hinge Block.

Daytime: Seating and viewing spot. Perhaps outdoor cafe. (See below.)

Nighttime: Same, with occasional street performances and events at special holiday times (such as Chinese New Year and the August Moon

Festival, H. H. Richardson's birthday, acknowledgement of the former site of the Handel and Haydn orchestra, etc.)

Feasibility/Implementation: This site is a private development parcel and its use as open space will have to be negotiated by the owners, the Theater District Association, the Chinatown neighborhood Council and the BRA. Open space on this corner should be planned in conjunction with development on the site.

41. HINGE BLOCK - INTERIOR COURTYARD

Location: Between Stuart and La Grange Street

Area: 8,000 square feet

Ownership: Multiple private owners and a recent flux of ownership. The exact footprint of the recommended courtyard to be determined in the context of other major development plans, negotiation with private owners and public/private collaboration.

Proposed Use: Public access courtyard, taking advantage of sun access to the south and providing a mid-block interior passage to La Grange Street and the rest of the District. This would be a major public open space within the Hinge Block, either a covered exterior courtyard of the character of the Isabella Stuart Gardner Museum with exterior walls and balconies -- a winter garden accessible to the public and a major focal area for the visual arts -- or an open court signaling a circulation system throughout the block and the District (still a major focal area for the arts). Whatever its ultimate character, the courtyard should take advantage of the sun access from the south in this still more open and sunny part of the District.

Daytime: Eating, seating, people watching, art exhibits, sculpture garden, access to much retail shopping in the Hinge Block.

Nighttime: Dinner, dancing, special performances, community and other celebrations.

Feasibility/Implementation: Because much of the Hinge Block is privately owned, and because so many diverse interests are working on its ultimate shape and function, the probability of creating a major new open or roofed open space in the Hinge Block is high but the details unclear. Its exact shape and character will be determined by adjacent uses, the economy, and collaboration among a large number of interested parties.

42. HINGE BLOCK - UPPER STORY TERRACE

Location: Corner of Stuart and Tremont Street

Area: 3,500 square feet

Ownership: Barry Hoffman

Proposed Use: Public access courtyard to supplement street level open space, perhaps located adjacent to a non-profit gallery and a cafe. Views of P-7, the "brain" of the theater and visual arts district, or "Rendezvous Park," and the series of connecting spaces in the Theater District (see the extensive presentation of this proposal in the Appendix). This upper story public open space will attract people to restaurants and galleries within the Hinge Block, and make a visual connection to the presence of the visual arts in the area. It will also be one of the most sunny areas for sitting in the entire District, and have a lovely view of the State House across the Common (leaning out a bit).

Daytime: Seating, enjoying the sun and exhibited sculpture and art, coffee and lunch.

Nighttime: Same, except the enjoyment of the lighting and activity on Parcel P-7 and the street life below and of the evening sky.

Feasibility/Implementation: Like the more major space in the Hinge Block, this cannot be secured without a more detailed plan for the entire block. It must, however, receive support from a variety of constituencies to be possible. Perhaps an Asian restaurateur could be approached to work with a non-profit gallery on a design which would suit them both, providing that public access were also available without a minimum fee.

43. PARCEL P-7

Location: Corner of Stuart and Tremont Streets

Area: 4,000 square feet

Ownership: BRA

Description: This corner site is currently the location of the theater district's first symbolic structure of the area's revitalization -- the scaffolding tower used for the promotion of theater productions. It is also the home of a ticket sales trailer. From the corner there are views to the Common and to the State House dome and views down Stuart Street to historic buildings such as the Jacob Wirth House.

Proposed Use: The site is proposed for redevelopment as an anchoring open space for this principal corner of the theater and cultural district. The existing elements are wholly appropriate features for the park although they should be restructured as part of an overall park design. A new tower that would also be a highly visible beacon for the District could

include a clock as well as theater advertising. Ticket sales could be located in a small permanent structure that could also house a food concession. Tables, benches, the clock and a map-guide to the theaters and artworks (including the special children's features) would all work together to make "Rendezvous Park" a gathering spot for theater-goers, office workers, tourists and neighborhood residents. Plantings should include shade trees, particularly on the street edges. Seen from the Boylston Street T station, and with views to the gold-domed State House, its tree-lined street edges and unique characteristics would make it the place to go to find out about happenings in the Hinge Block, in non-profit and commercial galleries, and in the theaters of the District. Without an outdoor place at grade which can serve as both a before-theater "Rendezvous Park" and a pleasant daytime or weekend place to sit and enjoy the activity of the District, the District's public realm will be impoverished and a major public open space opportunity wasted.

Daytime Use: Meeting place, people-watching, coffee and lunch spot, ticket sales, performance space, shallow window galleries, temporary art installations, maps and gallery guides.

Nighttime Use: Meeting place, before and after theater "cafe," performance space. "Rush" and advance ticket sales, light sculpture and electronic art.

Feasibility/Implementation: An extremely important corner that will enhance the district tremendously when redesigned as an open space and an opportunity for a District beacon and "signature" artist/landscape architect collaboration, it is of the few City (BRA) owned parcels in the District. This might be a more appropriate commemorative park to Elliot Norton than the park which now bears his name, and perhaps a "Friends of Elliot Norton" group could help with fundraising for the more unique components of the site's furnishings.

44. STREET EDGES OF PARCEL C-4

Location:	Stuart and Tremont Streets
Area:	12,000 square feet
Ownership:	Joseph Cimino ; Ray Johnson; Frank Sawyer; Terminal Taxi Company

Description: A 24-30' wide street edge of the development parcel. The parcel is across Stuart Street from the Transportation Building and across Tremont Street from parcel P-7, a proposed open space site. (See above.)

Proposed Use: These edges should be planted with double rows of shade trees to reinforce the green street edge of Tremont Street as it moves down from the Common and to continue the green character of Stuart Street, particularly once P-7 is developed as an open space. The widened treelined sidewalk edge may include benches in a configuration similar to

the area behind the Four Seasons and Heritage on the Common although the park at Parcel P-7 may provide necessary seating. The widening of the sidewalk and the planting of trees would protect the street trees already planted on Stuart Street.

Daytime: Major pedestrian route for theater-goers, residents, office workers; a space to relax under the trees, watch people go by; perhaps adjacent to a cafe or restaurant.

Nighttime: Same

Feasibility/Implementation: BRA to negotiate with private owner, perhaps in exchange for increased height (unless the Common would be shaded).

45. STREET EDGES OF PARK SQUARE PAVILION PROJECT ON STUART AND CHARLES STREETS

Location: Stuart and Charles Streets

Area: 3,000 square feet

Ownership: Terminal Taxi Company

Proposed Use: 18-24' wide sidewalk with trees and perhaps some seating. Exterior or interior public access passage at existing path location.

Feasibility/Implementation: Design review by the BRA of the proposed development.

46. LIBERTY TREE PLAZA

Location: Southwest corner of Washington and Essex Streets

Area: 4,700 square feet

Ownership: City of Boston

Description: Paved triangular plaza fronting the China Trade Center. The MBTA train lines run underground and are in part responsible for the poor grading and use of raised planters on the site. The planters are actually too high for normal use as comfortable seating. This corner of Washington and Essex Street is an historic location -- the site of the Liberty Tree under which plans for the American Revolution were discussed. A relief of the the Liberty Tree on the building across Washington Street commemorates this event. Also the site of Bulfinch's Boylston Market and concert hall. The plaza is the entryway to the recently renovated China Trade Center. However, the large concrete planters on the plaza block the entry and prevent visitors from easily entering the building or viewing the window displays. The corner is well used at certain times of the day and night by patrons of the Combat Zone. The outdoor telephones located on

site contribute to its use as a drop off and pickup place for drugs and prostitution. In order to work well as an outdoor space, the site must be reconfigured. At the very least the obstacle course (planters) and telephone boxes should be removed.

Proposed Use: Re-design of this centrally located plaza and gateway to both the Hinge Block and Chinatown is a priority for open space planning for the District. The health of the struggling China Trade Center will be dependent upon it as is drawing people down Washington Street to the Hinge Block and onto the theaters and retail activities along Kneeland and south of Kneeland Street. While the sun access on this site is not very good, it faces one of the sunniest corners in the District just to the north. Given the public safety problems the site has experienced, it is essential to create a high level of positive activities on the site eighteen hours a day to prevent this from becoming an open space which unhinges the Hinge Block from pedestrian activity on Washington and Boylston Streets.

Daytime: A food kiosk with outdoor movable seating. A newspaper stand and push carts. Interpretive Revolutionary War events, seasonal holiday banners and decorations associated with both Eastern and Western holidays. An excellent place for changing art installations. Neon art would work well inside the facade of the building, and would enliven the environment. This might (delicately) also be suggested as an appropriate site for an artwork and healing event noting the proximity of both Vietnam-era veterans and Vietnamese immigrants.

Feasibility/Implementation: Plans for renovation and redesign of the plaza is dependent on the MBTA's plans for a subway entry/exit, and must be coordinated with the Chinatown Neighborhood Planning Council.

47. CONNECTING MID-BLOCK SERIES OF SCULPTURE PARKS

The concept for a park connecting Bay Village to Washington Street developed through an initial inventory and investigation of existing open spaces and vacant parcels in the District. The park consists of a circumstantial series of spaces, some of which are actively functioning as parks or pedestrian ways and others which are unused or used for parking. The connecting spaces provide a unique opportunity to add substantially to the open space of the district while at the the same time creating open space that will serve as a setting for publicly accessible visual arts. The proposed series of "green outdoor rooms" is potentially a permanent art park that would display rotating exhibits. The concept would be the major component in a small ring of green spaces moving through the district including the tree-lined portion of Washington Street at New England Medical Center, the small corner plaza at Washington and Stuart, the proposed "Rendezvous Park" at the corner of Tremont and Stuart and existing and proposed street tree edges of Tremont between Stuart and Elliot Norton Park.

It is important to note that this may not be one of the highest priorities for the Visual Arts Subcommittee of the Midtown Cultural District Task Force in terms of negotiating public benefits at this time. The concept is

therefore presented in an exploratory and preliminary spirit. The New England Medical Center, Bay Village Association and the Chinatown/South Cove Neighborhood Council, and the Boston Theater District Association would of course also have to be involved in and supportive of a plan of this scale.

a. NEMC Terraced Park

Location: Off Washington Street at the NEMC (between Kneeland and Oak Streets)

Area: 7,000 square feet

Ownership: New England Medical Center

Description: Large terraced park, overlooking Washington Street, set back from street into NEMC building area; trees provide shade. Benches on the various levels as well as picnic tables on the upper level. The park is well-maintained, with healthy shade trees. Well used by hospital employees and visitors. Connects to Tremont Street through pedestrian alley and down to Washington Street either through the park terraces or down an outdoor escalator.

Proposed Use: The successful terraced park is proposed to be a link of the connecting mid-block park. Signage directing people to the other proposed linking park areas will be needed.

Feasibility/Implementation: Negotiations between NEMC, the BRA, and the Midtown Cultural District Task Force and strong support from a number of District user groups will be needed to plan for increased use of this space as the connecting spaces are developed. There is presently signage directing people to Chinatown and Washington Street at the junction of the Medical Center's pedestrian way and the park. This sign could also include directions to the "art park" as well as publicity for the changing exhibits.

b. NEMC Passage/Alley between Tremont and Terraced Park

Location: NEMC and Tremont Street

Area: 3,700

Ownership: NEMC

Description: A narrow wedge of open space that is a pedestrian way between Tremont Street and Washington Street. A pedestrian bridge, connecting the two adjacent buildings, crosses overhead. A dark arcaded passage way runs along the southern edge.

Proposed Use: As a link in the connecting parks, this open space could be developed as an open to the sky or roofed sculpture court. Its

function as a mid-block pedestrian way would continue but would be enhanced with the inclusion of revolving sculpture exhibits.

Feasibility/Implementation: Use of this space as part of the "Emerald Bracelet" art park will need to be negotiated between the Wang Center, New England Medical Center, the BRA and neighborhood groups.

c. Shubert Alley

Location: Between Tremont and Warrenton Streets mid-block

Area: 6,400 square feet

Ownership: Shubert Association

Description: This wide alley adjacent to the Shubert Theatre is currently used as a parking lot. The curve of the adjacent facades give the alley spatial interest and visually links it with the NEMC pedestrian way across the street.

Proposed Use: This area is proposed for use as an outdoor sculpture court, possibly partially roofed. As one of the two principal spaces in the linear art park, this area could include vine covered "green walls," a food concession with cafe style seating, benches, lights and changing sculpture exhibits.

Daytime Use: Seating, viewing art works, passageway for tourists, residents and office workers through the district.

Nighttime Use: With the activity generated by the theaters on Tremont Street and the theaters and clubs on Warrenton Street, this space would be well used in the evenings. A food concession would ensure "eyes on the park" and would draw more users.

Feasibility/Implementation: Negotiations for use of this space as a public open space will need to be made with the Shubert Association. There have been such negotiations in the past, which ended without resolution.

d. Mid-Block Lot between Tremont and Charles adjacent to Edison Building

Location: Tremont and Charles Streets

Area: 7,400

Ownership: Boston Edison Company

Description: Currently used by Edison as a parking area occasionally and for offloading large equipment from time to time.

Proposed Use: One of the three proposed green walled sculpture courts. This is the largest of the proposed linking spaces and has the potential of being a primary destination of people in the Midtown Cultural District. This space could also house a cafe.

Daytime Use: Passageway, viewing, art exhibits, seating, lunch.

Nighttime: As with the Shubert Alley section on the park, this park will draw evening crowds due to the nearby theaters and clubs. After an agreed upon hour the park could be locked, especially if functioning as an exhibit space.

Feasibility/Implementation: The use of this site as a public open space will need to be negotiated with the Shubert Association. Parking, especially in the evening, is a need for the district and will need to be addressed.

e. Charles Street, Bay Village Alley

Location: Between Charles Street and Piedmont Street

Area: 1000 square feet

Ownership: Nicholas Vinios

Description: Narrow pedestrian alley adjacent to Theatre 57 connecting to Bay Village from Charles Street.

Proposed Use: This narrow alley will link Bay Village with the proposed linear art park. An entry gateway, scaled to the residential character of the Bay Village neighborhood could mark this first step in the progression through the park.

Feasibility/Implementation: This proposed connection should be developed in coordination with the Bay Village Neighborhood Association and the Boston Theater District Association as well as the owners of Theater 57 and the adjacent building, J & P Associates.

48. ELLIOT NORTON PARK

Location: Tremont Street

Area: 43,120 square feet

Ownership: BRA

Description: Passive green space serving both the Bay Village and Chinatown communities. The round brick Church of All Nations sits on one corner of the site. Park is accessible from nearby housing through a covered passageway between Warrenton Street and the park. Trapezoidal shaped site consisting of large sunken hard-surfaced seating area accessed by ramps and staircases enclosed by high raised planters and two smaller

seating areas. The space was intended to serve as a performance space. The high, steeply bermed planters prevent park visibility, and are difficult to maintain. Other problems include water run-off, wind, reflected heat, and plants in extremely poor condition. The park is unsafe, particularly at night as it is frequented by prostitutes and drug users.

Proposed Use: The neighborhood groups in the area including the Bay Village Neighborhood Association, the Chinatown/South Cove Neighborhood Council and the Theater District Association are all in agreement that the unsuccessfully designed park needs a complete renovation. The groups would like to see a passive green space with high visibility into the interior of the site. A play area for small children should also be included in the design. The needs of elderly residents in nearby housing developments should be addressed as well as those of families with young children. The site could be replanted as a greensward with plants native to China (many of which are among the finest and most tolerant of city conditions in any case) as an added interpretive feature of the site. The Arboretum, the nation's 19th and early 20th century leader in plant gathering expeditions to China, should be enlisted for advice and consultation, and a relationship established between these two open spaces adjacent to the Orange Line (also to encourage residents of the crowded Chinatown and Bay Village neighborhoods to enjoy the Arboretum.)

Daytime Use: Seating area for elderly and others. Play space for small children, including a spray pool for summer use.

Nighttime Use: Design adequate lighting so that the park can be safely crossed in the evenings.

Feasibility/Implementation: City agencies are in agreement with the park's neighbors and area business association that the park is in critical need of redesign. Funding for the needed work is uncertain in light of the current fiscal crisis. This should be at the top of the four priority sites for open space renovation in the District (along with Liberty Tree Plaza and the creation of "Electricity Theme Playground" at the site of the proposed Edison parking lot, and development of Parcel P-7.)

49. QUINCY COMMUNITY SCHOOL ROOFTOP TERRACES

Location: Oak Street and Tremont Street

Area: 65,000 square feet

Ownership: Boston School Department

Description: The series of terraces were designed by TAC as outdoor active recreation space for students and users of the community school. The school programs and resources include day care, an open gym, basketball courts and a pool. The terraces have deteriorated to poor condition over the years since the school was built. At night, they are used for prostitution, often in view of the residents of the elderly housing adjacent to the school. The terraces should be renovated for their intended use of active play space.

Proposed Use: The terraces should be renovated for active play space for older children. Also, an artwork/sculpture/pedestrian bridge/gateway into the Midtown Cultural District might be considered which would link the rooftop terrace to the also raised terrace of Don Bosco across the dangerous and fast-moving Tremont Street, and perhaps also to Elliot Norton Park.

Feasibility/Implementation: Renovation of the terraces will require an substantial amount of capital expenditure. Although monies are not readily available, the need for active recreational space in this currently underserved neighborhood should be addressed. The proposed gateway and pedestrian bridge could be tied to funding for the series of sculpture parks, perhaps through arts organizations, private donors or the City of Boston Trust Office's Browne Fund.

ALLEYS AND INTERIOR PASSAGEWAYS SHOWN ON THE PROPOSED OPEN SPACE SYSTEM MAP (BUT NOT INCLUDED ON THE EXISTING OPEN SPACE INVENTORY OR OPEN SPACE OPPORTUNITIES MAPS)

50. CHAPMAN PLACE

Location: Between School Street and Botsworth Street

Comments: Chapman Place, with an historic second-story arch overhead, provides an additional "back way" across the ladder blocks from the Old City Hall Grounds.

51. BOSWORTH STREET

Location: Between Tremont Street and Province Street

Comments: The renovations of the terrace at the top of the Province House Steps will encourage pedestrians to use Botsworth Street. Views up to the Granary Burial Ground and down to Province Street are inviting.

52. HAMILTON PLACE

Location: Between Tremont Street and Orpheum Theater

Comments: With the Orpheum Theatre at its terminus, Hamilton Place is used by pedestrians going to the theater and others aware of the connecting passageway through The Corner food arcade to Winter Street. There are a number of historic buildings lining the street.

53. MASON STREET

Location: Between West Street and Avery Street

Comments: Although Mason Street currently is rather bleak, once the renovation of the back entry to the Opera House interior passage way is completed and the interior passageway through the Parkside project is completed, it will have entries to draw pedestrians down it. If development on the east side of Mason Street includes commercial activity that fronts onto Mason, it will further increase the activity on the street. If the Commonwealth Center Project includes a pedestrian thoroughway that has an entry opposite Mason Street, this could create a three block long secondary route through the district down Tamsworth Street to La Grange Street and the Hinge Block.

54. TAMSWORTH STREET

Location: Between La Grange Street and Essex Street

Comments: Development in the Hinge Block should include commercial entrances facing onto this street which will direct pedestrians to La Grange Street.

55. LA GRANGE STREET

Location: Between Tremont Street and Washington Street

Comments: The integrity of LaGrange Street should be kept intact as development occurs in the hinge block. La Grange has the potential to function as a commercial and arts center for the district.

56. PAVILION PROJECT PEDESTRIAN PASSAGEWAY

Location: Between Charles Street and Eliot Street

Comments: Development on this parcel should include a through pedestrian way, either interior or exterior, from Charles Street to the west. Location of the existing crosswalk should be followed.

57. WARRENTON STREET

Location: Between Stuart Street, Elliot Norton Park and Charles Street

Comments: Pedestrian activity along Warrenton is likely to increase, particularly when Elliot Norton Park is renovated and if the proposed serpentine connecting mid-block parks are developed. It is opposite the City Place entrance on Stuart Street and so creates a mid-block link between Elliot Norton and the Boston Common for the pedestrian taking Boylston Place through the Transportation Building, crossing Stuart and travelling down Warrenton to Elliot Norton.

58. EXTENDED PEDESTRIAN AREA OF WASHINGTON STREET (including West Street and Temple Place)

Location: Between Temple Place and Avery Street

Comments: It would be possible to close Washington Street as a trial restricted zone similar to that now operating between Temple Place and Bromfield Street. Washington Street and West Street and Temple Place would close to regular traffic from 11:00 - 6:00 with deliveries allowed before 11:00 and after 6:00. If the trial proved successful, capital improvements for the area could include wider sidewalks, with the width of Washington Street decreased and prohibited on-street parking. To implement this pedestrian system, the direction of traffic on West Street would need to change so that it would loop over to Temple Place. This proposal would be closely coordinated with the area merchants, the Downtown Crossing Association and the City of Boston Transportation Department.

59. BEACH STREET

Location: Beach Street from Washington to the Chinatown Gateway

Comments: The Chinatown /South Cove Neighborhood Council is considering creating a restricted pedestrian zone along Beach Street. This would encourage pedestrian traffic along Beach Street to La Grange and the Hinge Block.

60. PASSAGEWAY THROUGH THE CORNER EATERY

Location: Between Hamilton Place and Winter Street

Comments: This interior passage links the Orpheum with Winter Street.

61. BOSTON CROSSING PEDESTRIAN SYSTEM

Location: Between Washington, Chauncy, Summer Streets and Hayward Place

Comments: The new and renovated pedestrian system for the interior shopping mall is axial and regular and should be a significant improvement over the current circular system. The main axis extends from Washington through to Chauncy Street.

62. OPERA HOUSE PEDESTRIAN PASSAGEWAY

Location: Between Washington Street and Mason Street

Comments: This interior pedestrian way is to be renovated and will make a connection through to Tremont Street in conjunction with the passage through the Parkside Project (see below).

63. PARKSIDE PROJECT PEDESTRIAN PASSAGEWAY

Location: Between Tremont Street and Mason Street

Comments: A narrow, approximately eleven foot interior passageway is planned to connect Mason Street and Tremont Street. A passage formerly went through at this location and is thought to have also connected to underground passageways to the theaters.

64. CHINA TRADE CENTER-HINGE BLOCK PEDESTRIAN BRIDGE

Location: Rear of China Trade Center Building connecting through to Hinge Block

Comments: A pedestrian link through the Trade Center could improve the success of Center by connecting it with development of the hinge block.

65. CITY PLACE

Location: State Transportation Building

Comments: The interior arcade of the Transportation Building includes passageways between Charles, Stuart and Boylston Streets as well as a central eatery. Programming for the public space includes noontime concerts and temporary art exhibitions. The public space is well used and is an important connector for the district.

Appendix

Thank you to the members of the Multi-Disciplinary Advisory Committee to the Midtown Cultural District Open Space Planning Study

Chairs of the Subcommittees of the Midtown Cultural District Task Force

Larry Murray, Arts Boston (Chair of the Midtown Cultural District Task Force)

Judee Shupe

Dona Sommers, StageSource, New England's Theater Resource Center

Bill Moy, Chinatown/South Cove Neighborhood Council

Dick Concannon, Bacon-Concannon Associates

Lloyd Held, Boston Visual Artists Union

Stella Trafford, Friends of the Public Garden and Common

Organizational and Constituency Representatives

Henry Lee, Friends of the Public Garden and Common

Valerie Burns, Boston GreenSpace Alliance

Justine Liff, Boston Parks and Recreation Department

Veneet Gupta, Boston Parks and Recreation Department

Sue Marsh, Massachusetts Coalition for the Homeless

Adele Bradley-Phillips, Arts Boston, Cultural District Task Force

George Joe, Chinatown/South Cove Neighborhood Council

Lawrence Cheng, Chinatown Housing and Land Development Task Force

Charles Schabb, Bay Village Neighborhood Association

Gay Bok, Bay Village Neighborhood Association

Bethany Kendall, Downtown Crossing Association

Eugenie Beal, Boston Natural Areas Fund, Inc.

Nancy Finkelstein, Massachusetts Cultural Alliance

Lawrence Wallace, Artists Foundation

Michael Moore, Massachusetts Council for the Arts and Humanities

Connie Brown, Boston Theater District Association

Peter Calcaterra, Massachusetts Bay Transportation Authority Construction
Development

Ann Donner, Forest City Development Corporation

Nancy Ellen Hayes, Campeau Massachusetts, Inc.

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Homer Russell, Director of Urban Design, Boston Redevelopment Authority

Shirley Muirhead, Landscape Architect, Boston Redevelopment Authority

Pamela Wessling, Assistant Director for Urban Design and Development, Boston
Redevelopment Authority

Ting Fun-Yeh, Senior Chinatown Planner

Visual Arts and the Public Realm: A Resource

Boston's recent Cultural District can benefit from the experiences of other American cities that have--for up to two decades now--been innovators in public arts master planning. Beginning with Philadelphia's 1969 "percent for arts" program, American arts administrators and city planners have worked together to include artists on urban design and architectural projects. Since 1973, when Seattle initiated one of the more successful and extensive percent for arts programs, the artworks have evolved from "plop art"--art objects located in the public realm, but not conceived from the site's specifics--to functional pieces, environmental art, and conceptual works that are conditioned by their setting, that comment upon their context. As the relationship between public art and its site grew increasingly interdependent, localities have perceived a need for a comprehensive plan for selecting sites for artworks and establishing criteria which benefit a city's uniqueness. Seattle, Dallas, Phoenix and Metro-Dade are among the leaders in this area. Each city thoughtfully asked themselves why they were interested in encouraging public art, how art benefitted their community, and how to solicit artists eager to create pieces that resonated with the specifics of a place. Only then did these cities begin establishing procedures for financing, selecting sites, evaluating artist's proposals, and engaging local property owners. A recent publication by Jeffrey Cruikshank entitled *Going Public: A Field Guide to Developments in Art in Public Places* is a comprehensive resource which should be of great benefit to Boston's Midtown Cultural District Task Force as it transitions from planning to implementation.

In the following pages, we have included a brief survey of programs, issues, examples and resources that are specifically relevant to Boston's MCD. They are intended to spur administrators, planners, artists and designers to further action; they are not intended as prescriptions. We hope they will be convincing evidence that the possibilities for incorporating the arts in the MDC's public realm are extra

Notable Public Art Programs

1. Fairmont Park Art Association, Philadelphia. Sponsors periodic temporary installation sites in the city's largest park.
2. Creative Time, New York City. Sponsors emerging artists and favors art that addresses social issues and fosters civic pride (see Going Places).
3. Public Art Fund, New York City. Facilitates artists' installation processes by assisting them through public review process. Sponsored Dennis Adam's Bus Shelters and ongoing Times Square Electronic Message board projects. (See Douglas McGill's "Curator of the New York Streets," New York Times, 9/19/87). Contact: Susan Friedman.
4. San Francisco, California requires "1% for Arts" from private as well as public projects in the city. (See Mary Margaret Jones, "One Percent for Art

Ordinance, Downtown Plan. San Francisco-The Difficulty of Developing Guidelines for Art," Landscape Architecture, 11-12/86, p. 46-51.)

5. Dallas, Texas. Spent 18 months refining their "Visual Dallas" master plan prior to establishing a Public Art program.

6. Bethesda, Maryland's downtown was recently connected to Washington, D.C. by the Metro system. The resulting nine developments submitted to Montgomery County's Urban Design Department were required to include "public amenities"--plazas, gardens and artworks--in their projects. While individual projects have been praised, the district as a whole has not benefitted from this ad hoc process. (See an article by John Beardsley in Museums and Arts Washington). Contact: Karen Kuhm).

7. New Haven, Connecticut's Visual Arts Coordinator has developed an innovative funding mechanism for ensuring public art maintenance. Their program's primary focus is temporary art installations sited within the city parks. Contact: Linda Staebler-Talty.

8. Seattle, Washington's commitment to integrating public art into the broader urban planning, design and municipal funding context began two decades ago. Then, a fine artist was included as a member of the City's Design Commission. In the early 1980's the Seattle Arts Commission evaluated potential sites for public art -- independent of specific development proposals. That study entitled Artwork/Network resulted in both standards and methods for future site selection rather than a list of sites.

Specific Public Art Installations

1. Artworks in public spaces that invite viewer participation (spectators become actors).

Broadway Streets, Dancing Steps, Seattle, WA. Jack Moudon. These inset bronze footprints choreograph dancers' steps inviting passersby to follow their clue. The street's merchants have begun to use the steps as a marketing tool!

Gas Works Park's Sundial, Seattle, WA. Chuck Greening and Kim Lazare, 1974-1978. This analemmatic sundial requires the viewer to serve as the gnomon. It is 28' diameter and surfaced in ceramic tiles, bronze and assorted fragments.

2. Artworks that exploit a site's natural phenomena.

Viewland/Hoffman City Lights Substation, Seattle, WA. Hobbs/Fukui, Landscape Architects. This whimsical construction of everyday objects moves in the wind, reminding one of the role of wind and electricity as power. This installation transformed a potential "eyesore" into a whimsical place.

Doug Hollis' wind sculptures (NOAA, Seattle; Candlestick Park, San Francisco) which reverberate in the wind and make "music" of sorts.

Steven Holl, Jay Graham and Vito Acconci's Art Walk, 7th and 8th Street, Washington, D.C. This proposal for PADC proposed a relationship between an artwork's location and the phenomena of walking up or downhill (artwork in the street vaults vs. above eye level).

3. Artworks that "Function."

Wiesner Building, MIT, Cambridge, MA. Richard Fleishner, 1985.

North Cove, Battery Park City, NY. Paul Friedburg, Siah Armajani, Scott Burton. This plaza's seats, lights, railings and pavements were the product of a design collaborative between landscape architects and artists.

Upper Room, Battery Park City Esplanade, NY. Ned Symth, 1987. This sculpture can be occupied and inhabited--sat in and dined in.

Occidental Square, Seattle, WA. Ilze Jones, Jones and Jones, Landscape Architects, 1971-73. This small gourd-shaped fountain is intended to "recall a tidal stream" that flowed on this site.

Drinking Fountain, Artery Office Building, Bethesda, MD. Howard Ben Tre, 1985. This cast glass fountain is a focal point for this plaza located on a significant urban intersection.

Bus Shelters, Public Art Fund and New York Department of Transportation, New York City, NY. Dennis Adams, 1987. This series designed by Adams illustrates the elegance that common structure--whether a newsstand, flowerstand or bus shelter-- can project.

Pedestrian bridge, Walker Art Institute, Minneapolis, MN. Siah Armajani, 1988. This brightly colored steel bridge spans a highway and connects the museum's sculpture garden to the city.

New York City's Grand Central Station. Dan Flavin. This neon light construction brightens up the train platform with its white, yellow and blue tubes.

New York City's Times Square ongoing light/electronic sign board project, Public Art Fund. Keith Waring, Komar and Melamid, etc. The center of NYC's theater district is constantly changing, providing new information and stimulus.

The Arbor and Electric Agora, Dallas, Texas. Sasaki Associates, 1982. The gathering space and Electronic Information Board are proposed for Dallas' Cultural District's main public space.

References

Periodicals:

The Public Art Review, Minneapolis. 612-721-4394

v.1 Waterfronts

v.2 Arts in Transit

Stroll, New York City. 212-206-6457. "A magazine of outdoor art and street culture" (sporadic).

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Beardsley, John. Art in Public Places. Washington, D.C.: Partners for Liveable Places, 1981.

Cruikshank, Jeffrey. Going Public: A field guide to developments in art in public places. Amherst, MA: Arts Extension Service, 1988

Fleming, Ronald L. Place Makers. Cambridge: The Townscape Institute, 1981.

Moudon, Anne. Public Streets for Public Use. New York: Van Nostrand Reinhold, 1987.

Wagenknecht-Harte, Kay. Site and Sculpture: The Collaborative Design Process. New York: Van Nostrand Reinhold, 1989.

The following proposal for a connecting mid-block park/sculpture garden for the Midtown Cultural District was conceived of by study team member Wellington Reiter. The concept and design have not been endorsed by the Boston Redevelopment Authority or the community.

THE MID-TOWN CULTURAL DISTRICT

open space issues

AN ARTIST'S PERSPECTIVE

Wellington Reiter

PREFACE

I feel that it important to the readers of the following remarks to understand the biases and mind set of the author regarding the arts and the mid-town cultural district. To that end, I lay out the following:

- 1) As a citizen and user of the mid-town area, I am very much in favor of the revitalization of an area that in some cases has become blighted and undervalued and I look forward to seeing this area of the city become a vital one.
- 2) As an artist concerned about the quality and integrity of the visual arts in the city, I am especially interested in art opportunities that promote Boston as a legitimate player in the national and international contemporary art scene. The provincial label that has haunted Boston must be addressed constantly.
- 3) As someone who has both architectural and urban planning experience and education, I have tried to keep my focus on the "big picture" of the district, how it can succeed as an entity. In keeping with the open space directive, I have been looking for opportunities NOT for specific individuals but for the visual arts community and how support for that community could, in return, promote and benefit the health of the entire district.

OBSERVATIONS AND OPINION:

As a very interested observer of the progress of the mid-town cultural district, I must admit a degree of suspicion about the idea of legislating culture and using the arts as an umbrella development catch-phrase. My main concern is that this could turn out to be all surface and without substance, resulting in yet another instance that critics could point to as evidence of Boston's lack of support for the visual arts for their own sake. In other words, art is confined to being a lubricant that one encounters while riding the subway or shopping downtown instead of being perceived as a cultural endeavour able to stand on its own.

There are various reasons why commercial galleries struggle in this city and why a lot of public art (including architecture) receives a less than favorable response from the public. Being in the shadow of New York and the lack of a permanently available collection of twentieth century art are contributing factors. However, there are simply too many examples elsewhere, both in this country and abroad, in which the visual arts, including the avante-garde, are valued and supported (even if not completely understood) by the general populace of a city. And many of these cities are smaller and without the institutional infrastructure that Boston can boast of.

So what then can the mid-town cultural district do for the visual arts and, in return, what could their vitality do for the district? These are the only standards by which I care to measure proposals for the area in my capacity as an artist/consultant. Because the arts are not high on the current public and government agenda, I think one has to be careful not to overdraw on the potential bank of available good will and resources. Therefore, effort expended on making the mid-town culture district a thriving art venue is gambling, to some extent, with the health of the arts well beyond its boundaries. It has to be done right. For this reason, I would like to see that the district succeed in such a way that the public comes to view an investment in the arts as worthwhile and progressive. This will not be done with flags, banners, street furniture. Only when the local population perceives that this area carries cachet nationally because of the quality and reputation of the art work and performance to be found there will the district then take on a life and vitality of its own.

To achieve the above, I think we will have to go beyond policy making and the extraction of benefits from developers within the boundries of their projects (although I would not want to quit on either of these issues). Development proposals seem to be the real driving force shaping the character of the district and, by nature, their primary focus is not the arts. As a result, I sense that wrestling some concessions from these groups is like hanging onto the tail of an elephant. A strategy for the arts is essential.

It seems to me that what is needed are some other initiatives, some strictly arts oriented "developments" that can exist on their own merits and not as part of an enormous new building with other programming concerns. To this end, I think the open space issue is crucial.

WHERE TO FOCUS

Were it not for the existing theatre infrastructure, I would assume that the idea of the mid-town cultural district might never have taken shape (or at least not in this location). Without the theatres we are really talking about the mid-town "retail-district." It also seems clear that there is much that could be done to enhance areas adjacent to these theatres and thus the theatre-going experience. Our study found, coincidentally, that almost all of the open space potential is concentrated in this vicinity. This leads me to conclude, that although the mid-town cultural district can be sprinkled with numerous arts "events," the theatre district offers the possibility of linking the performing and visual arts in such a way as to be truly worthy of the term "arts district."

The lack of available open space along the Washington Street corridor due to future development and the overlay of numerous disparate activities that can exist quite happily without an arts "injection" (ie. retail, office, hotels, residential) cause me to be less than optimistic about making this area read as a cultural district. I can think of no situation in the entire country where large scale retailing and galleries exist side by side. In fact, as Boston's own Newbury Street has become more and more upscale in its commercial aspects, the galleries have fled to a more business-like, less frenzied environment (high rents were not the only factor). This same formula is found in Chicago, New Orleans, and New York, to name a few. Anyone who understands the needs of the visual arts, where appearance means much, will tell you that this phenomenon is not accidental.

The theatre district offers the prospect of a less harried situation in which to insert a strong visual arts component, not to mention neighbors already sympathetic to the needs of the arts. This marriage of the two disciplines, visual and performing, could have more than just a geographic commonality; there continues to be in the arts a continuance of cross pollination that finds visual artists doing set design and even performing and, vice versa, directors exhibiting their conceptual drawings and props as primary works. The juxtaposition of the arts, therefore, could possibly have a chemical rational.

A PROPOSAL

There exists, adjacent to the Shubert Theatre, a circumstantial linear progression of vacant properties, that when conceptually tied together, form a dynamic spacial experience and even link pedestrian paths beginning at the New England Medical Center and continuing on through Bay Village. I could speculate for pages on the potential of this linear element to offer an anchor for the visual arts. But more importantly, I think it offers a model for the district because it manages to traverse the normal boundaries of the street grid and begins to tie together pieces of the city that are currently unrelated. In doing so, it connects several existing green spaces. From an urban vantage point and on behalf of the mid-town cultural district, this above all of the other sites examined was the most suggestive.

A visual examination of this series of connected parcels is attached.

"THE EMERALD BRACELET"

The proposal is based on the convergence of three issues:

1. The success of the cultural district as a whole.
2. Bringing to Boston the very best art possible, local, national, and international.
3. The focus on OPEN SPACE.

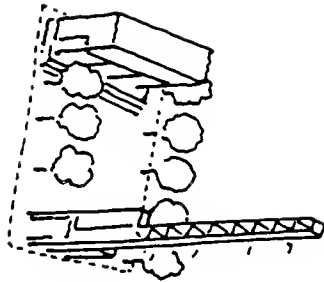
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The positive attributes of the proposal:

1. The enhancement of the existing arts component, the theatre district, an area that has the infrastructure but lacks a collective identity as an arts area. It happens that the majority of the open space in the district is to be found in this area.
2. The linking of the performing and visual arts is more than geographic- the arts themselves are in the midst of increasing their collaboration.
3. Connection of the diverse neighborhoods in the district, a thread that runs from the medical center and Chinatown to Bay Village. This is accomplished NOT by following the limitations of the street grid but by slicing through the very fabric of the district.
4. All of the open space appropriated in this study appears to be less than ideal for a major development or is controlled by an abutting neighbor whose property might be enhanced or who does not want to see the parcel built upon. (Based on informal investigation)
5. The lining of this linear space with greenery could ultimately tie it into the other green spaces that are either jointed or adjacent to the new "park."
6. By having a permanent art park but with rotating exhibits (yearly for example) a larger diversity of work is shown and difficult works do not become a permanent fixture to the dismay of the community (for whatever reasons). This allows for more adventurous programming by the curators. (See the CHICAGO SCULPTURE brochure attached.)
7. By roofing portions of the park in a delicate, architecturally significant way, the identity of the linear nature of the park is further enhanced as well as providing an oasis from the inclement weather that is often part of the Boston environment (summer sun, spring rain, winter snow. The structure should be simple and direct, easily maintained, not come in contact with any adjacent buildings (10' min.), not be transparent (dirt), and be of a first -rate design.



NEW ENGLAND MED
CENTER GATE -

STAIRS/ ESCALATOR
EXIST
CONNECTS TO PARK



PARTIAL 7 -
NEW TICKET AGENCY
INFO ON SCULPTURE PARK
TOWER AT CORNER

PARTIAL 7 & "ENVIRONMENTAL MARKET"
ELEMENTS.

N.E. MED CENTER
COVERED WALK

"WEDGE" BETWEEN WARE
AND N.E. MED.
ROOF

"GATEWAY" OVER TREMONT
PARKWAY OF CURRENT SHOW
ETC.

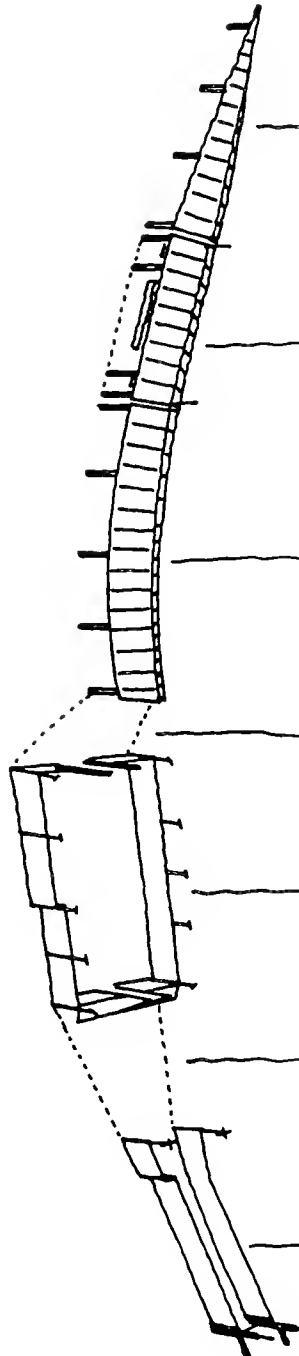
SHARPLEY ALLEY
SCULPTURE COVER
ROOF - GATES.

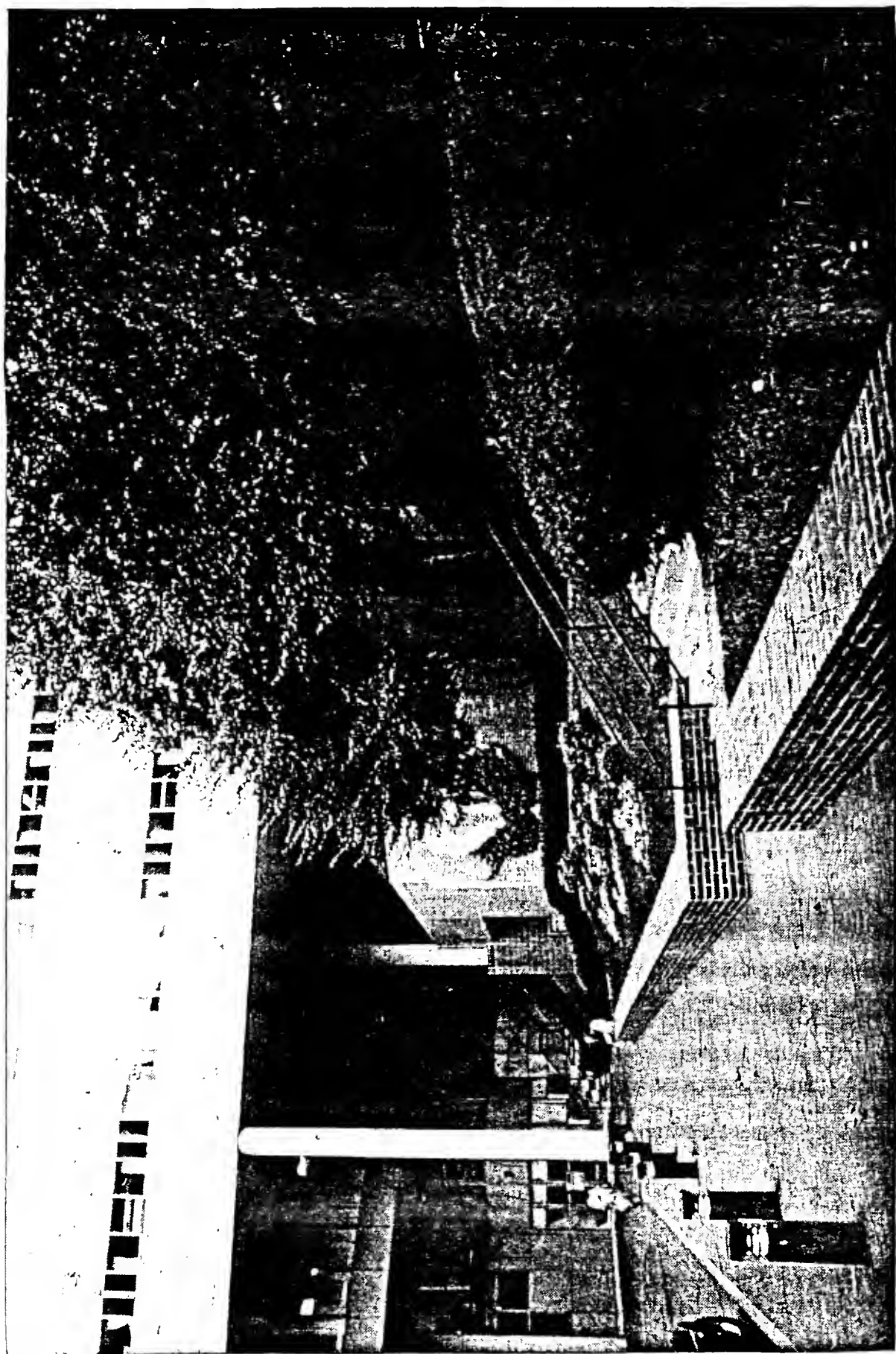
WASHINGTON ST.
PAVING + ROOF?

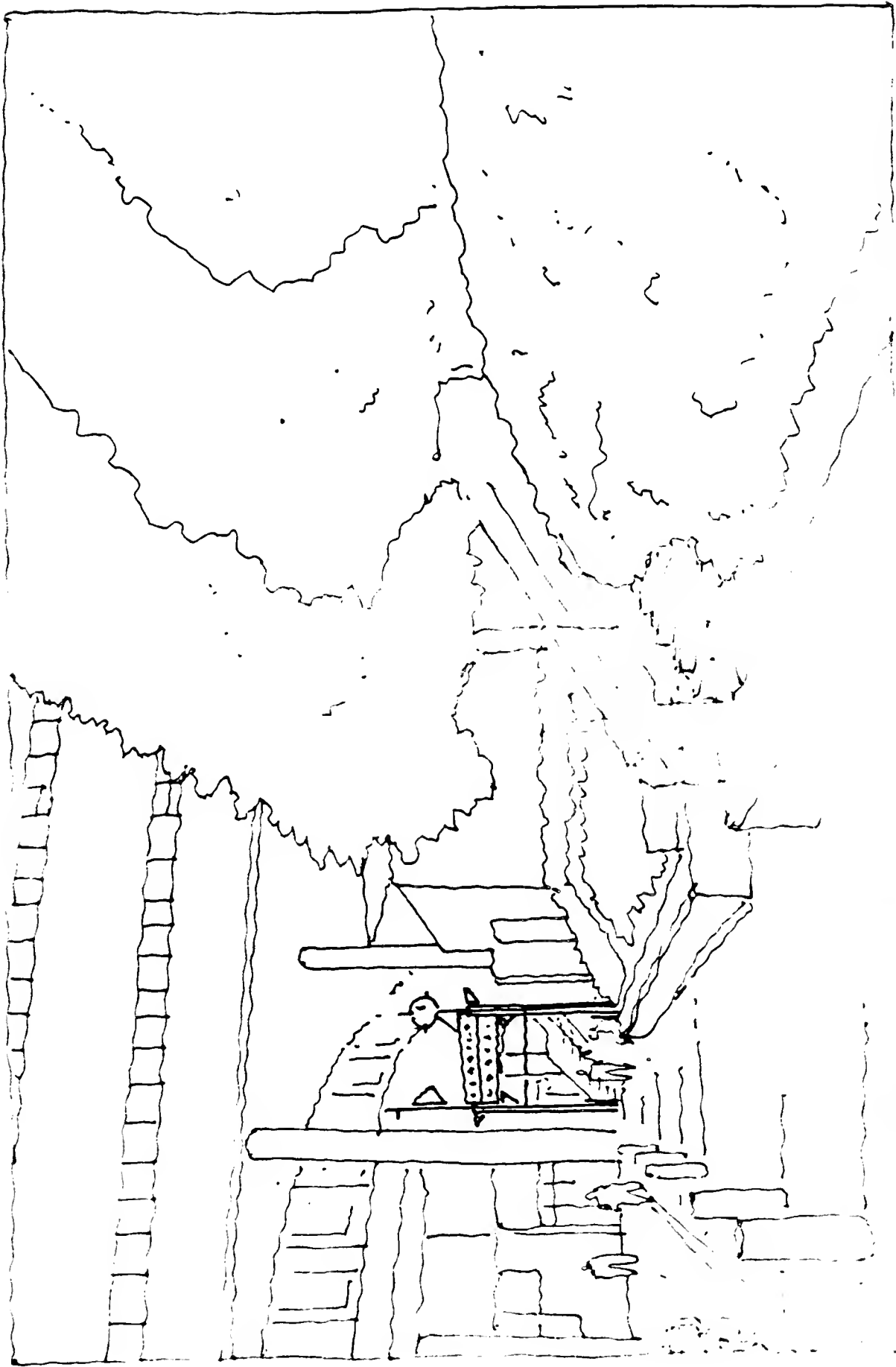
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CHARLES ST.
PAVING ONLY

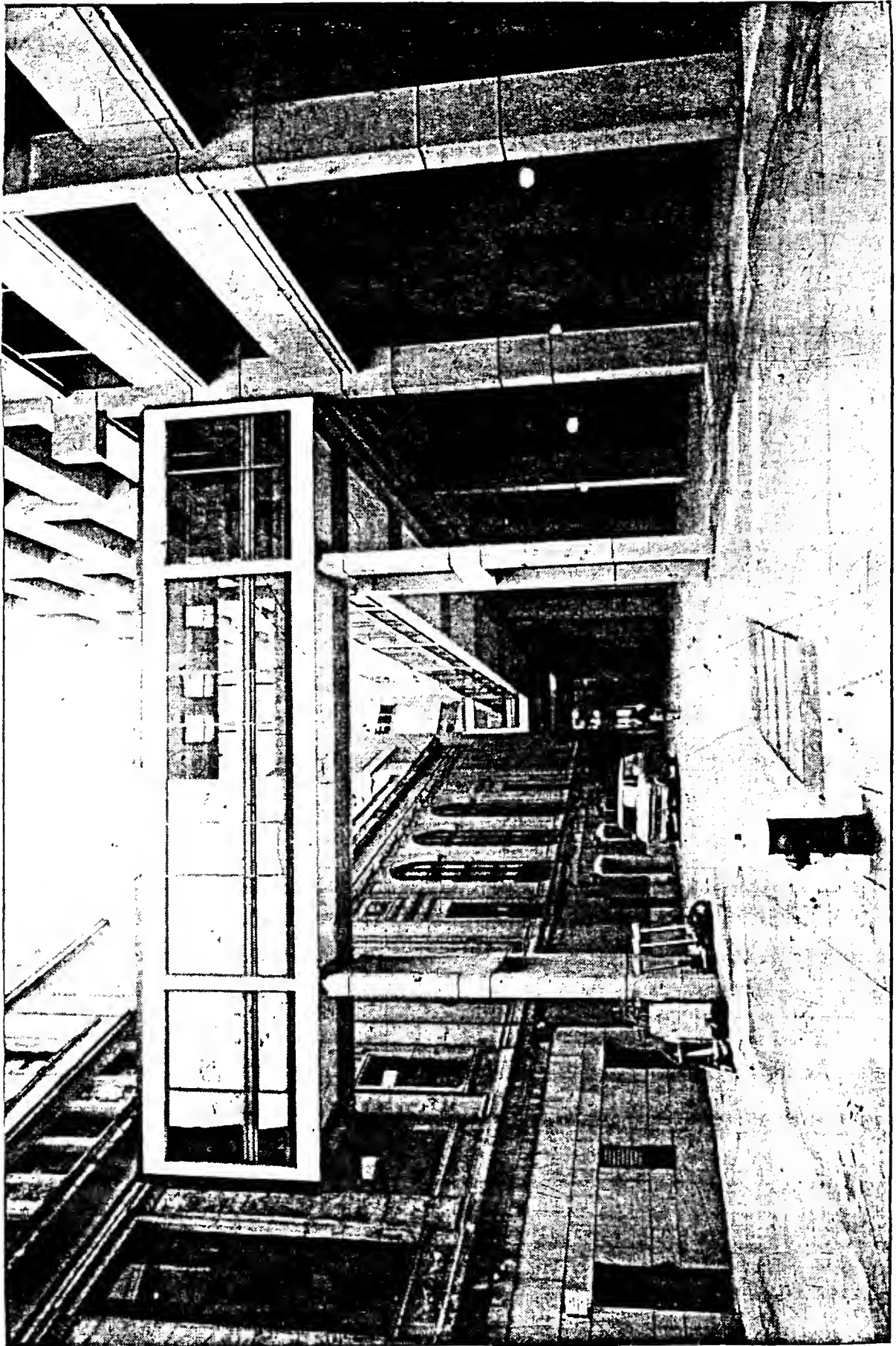
BY VILLAGE GATE
THROUGH ENTRANCE.

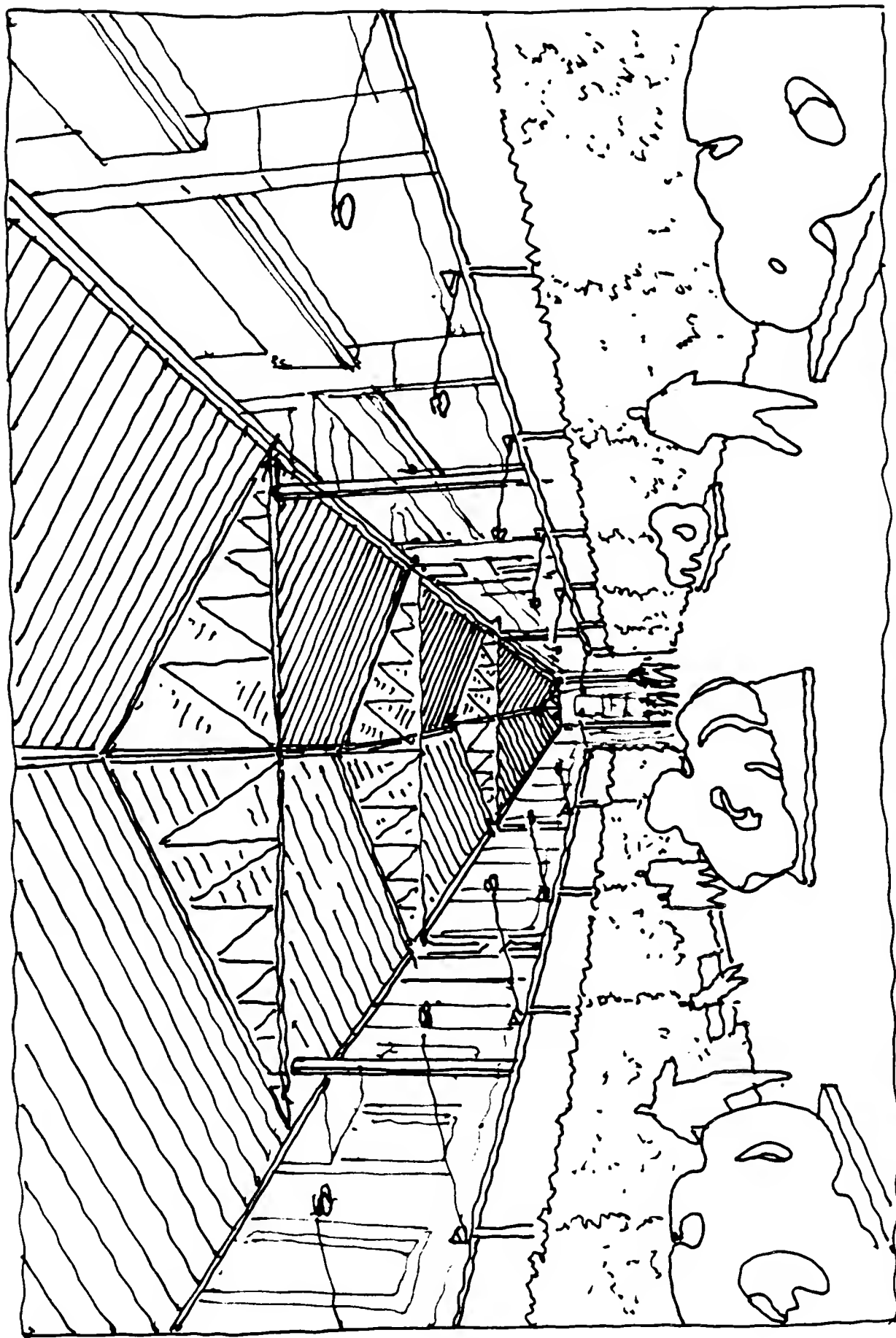




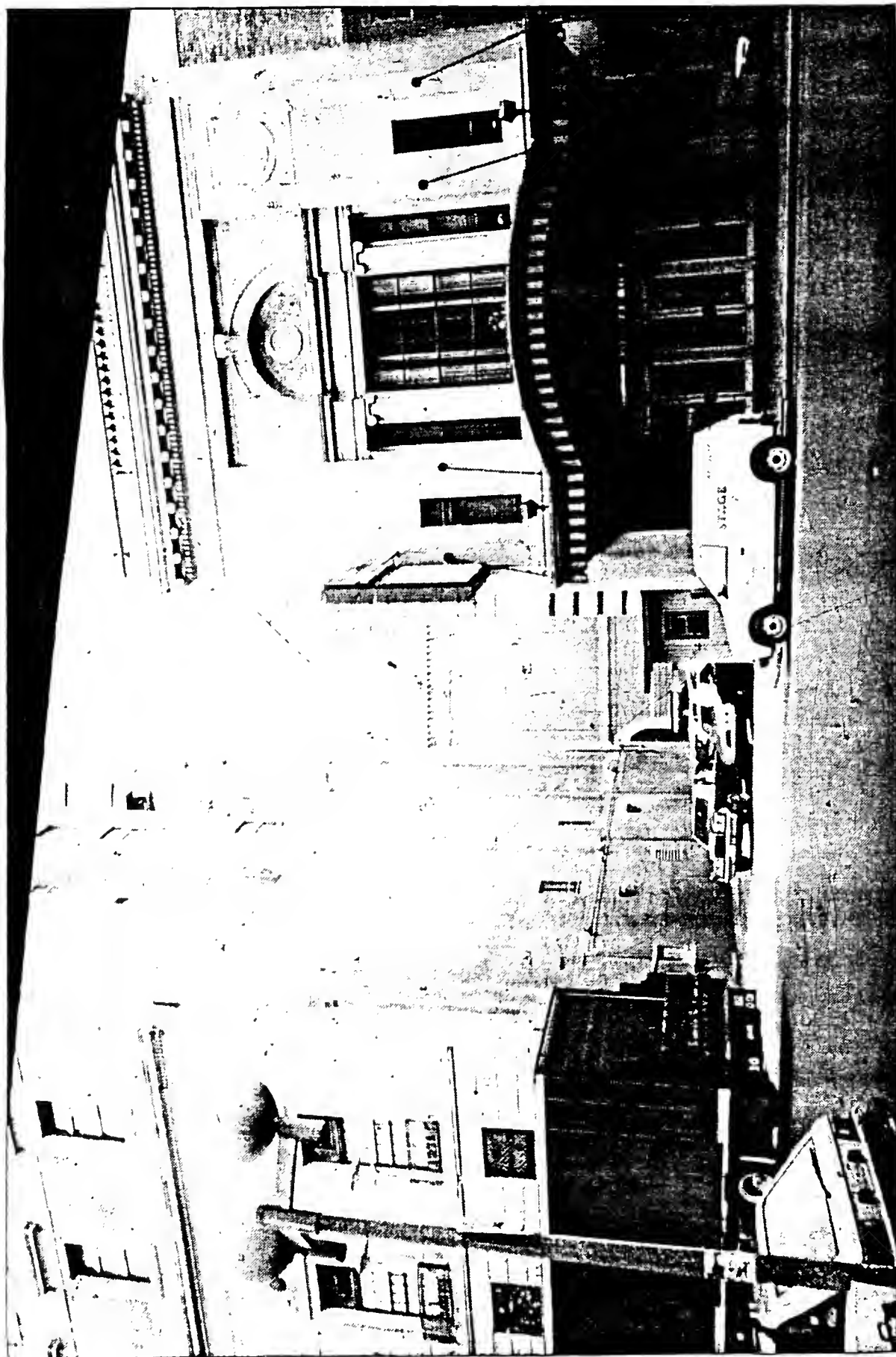


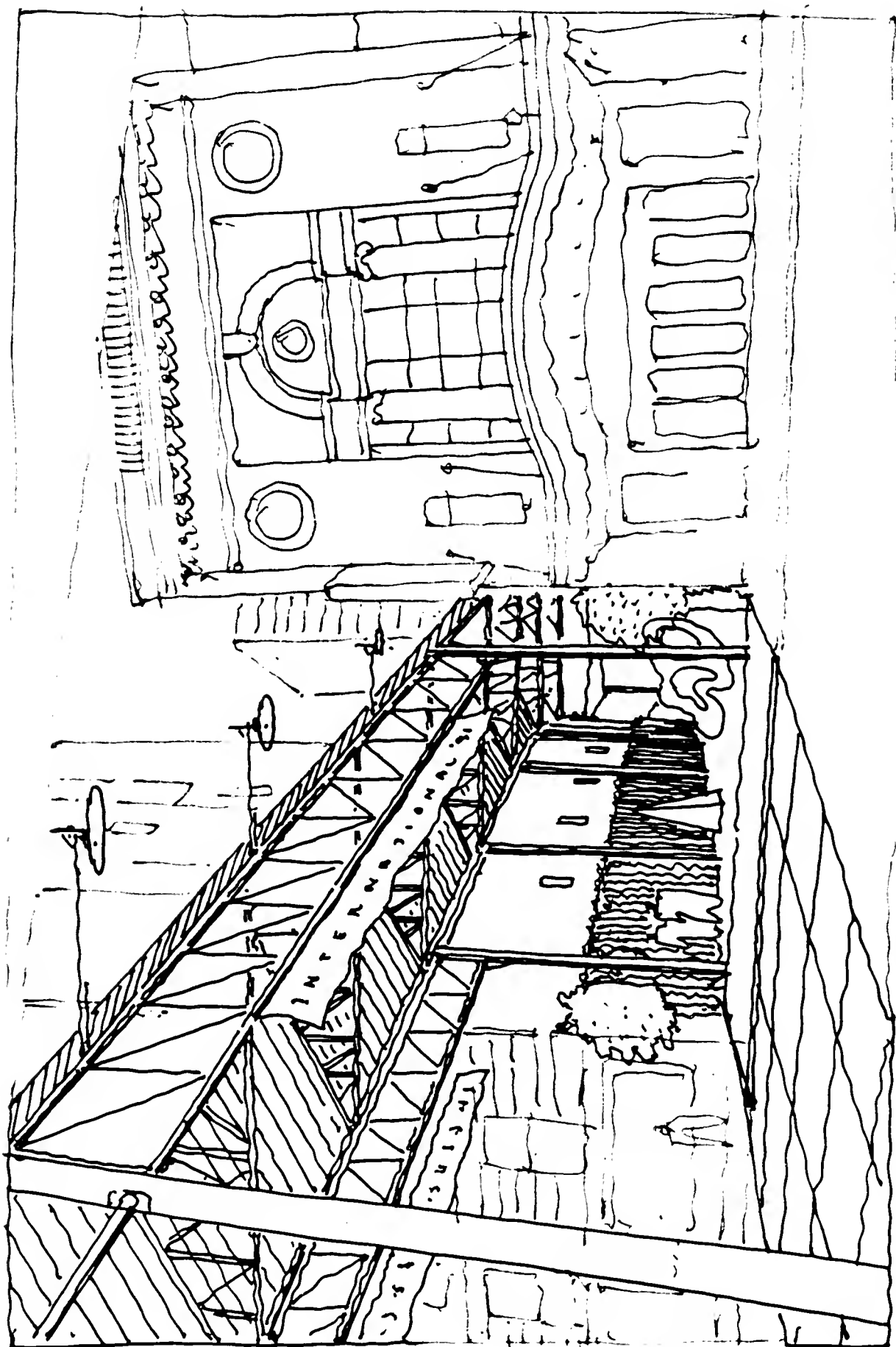
① ENTERING PARK @ NEW ENGLAND MEDICAL CENTER - EXISTING STAIRS - GSC.



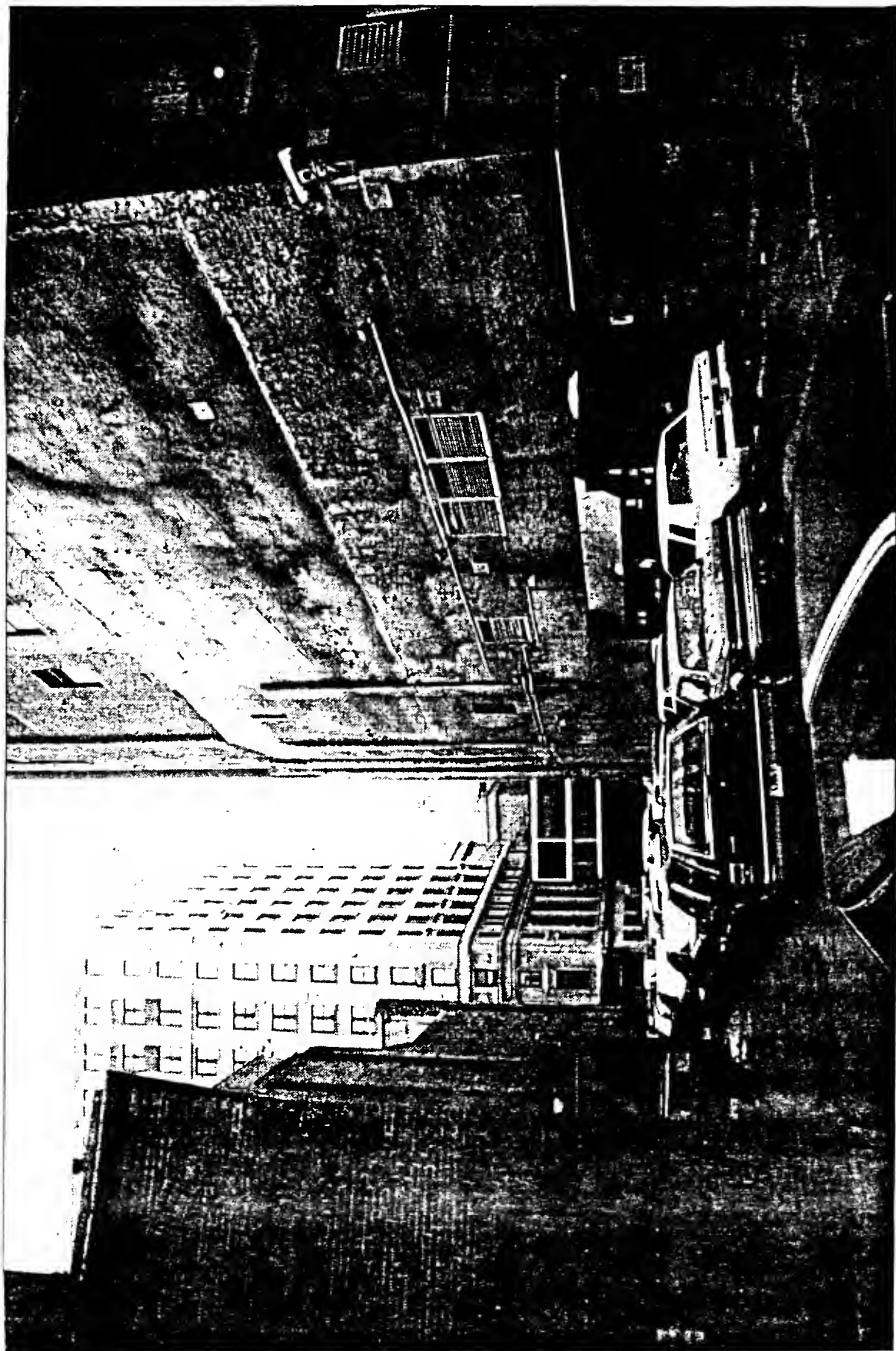


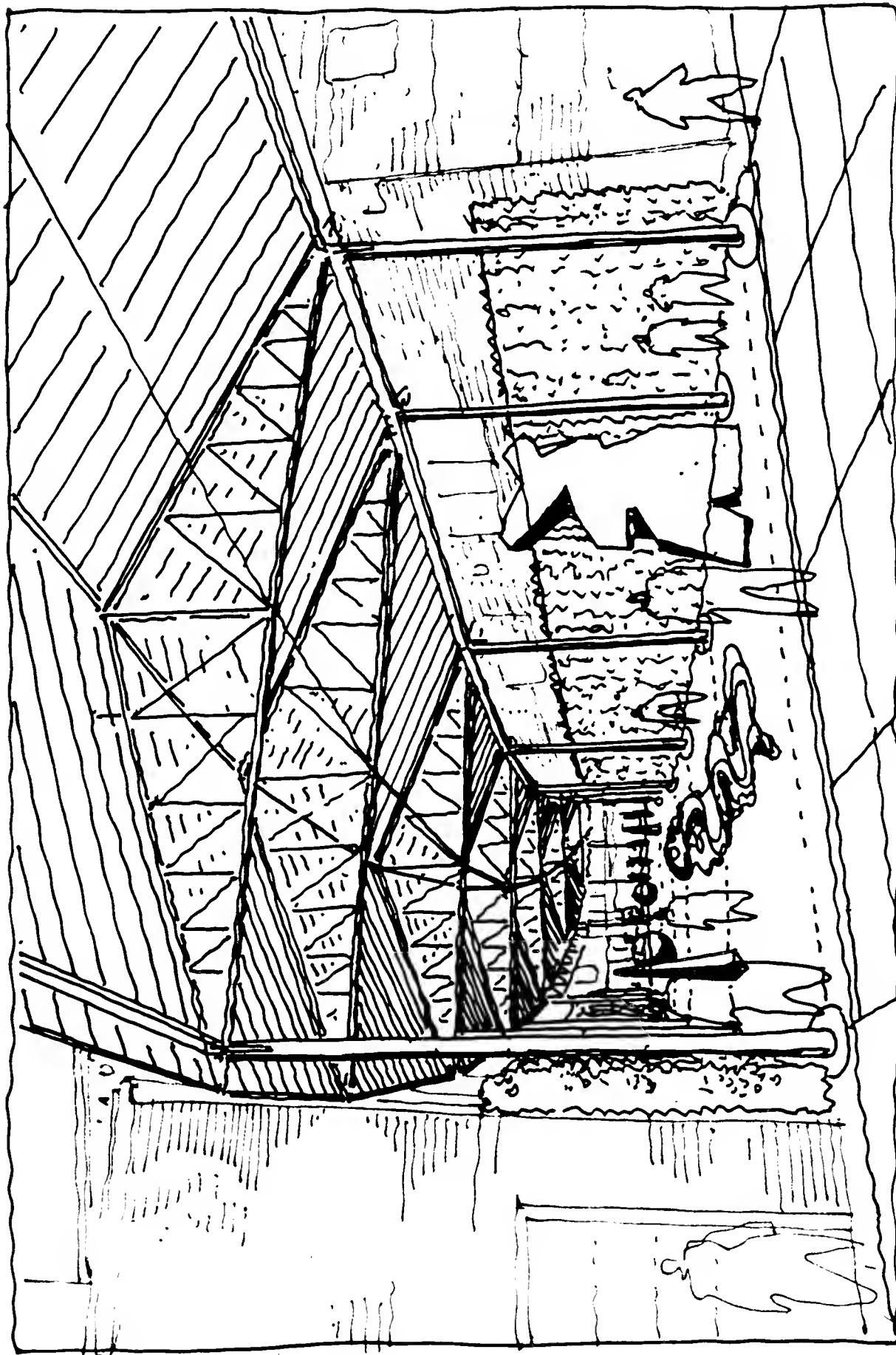
② "THE NERDS" - LOOKING TOWARD N.E. MED. CENTER



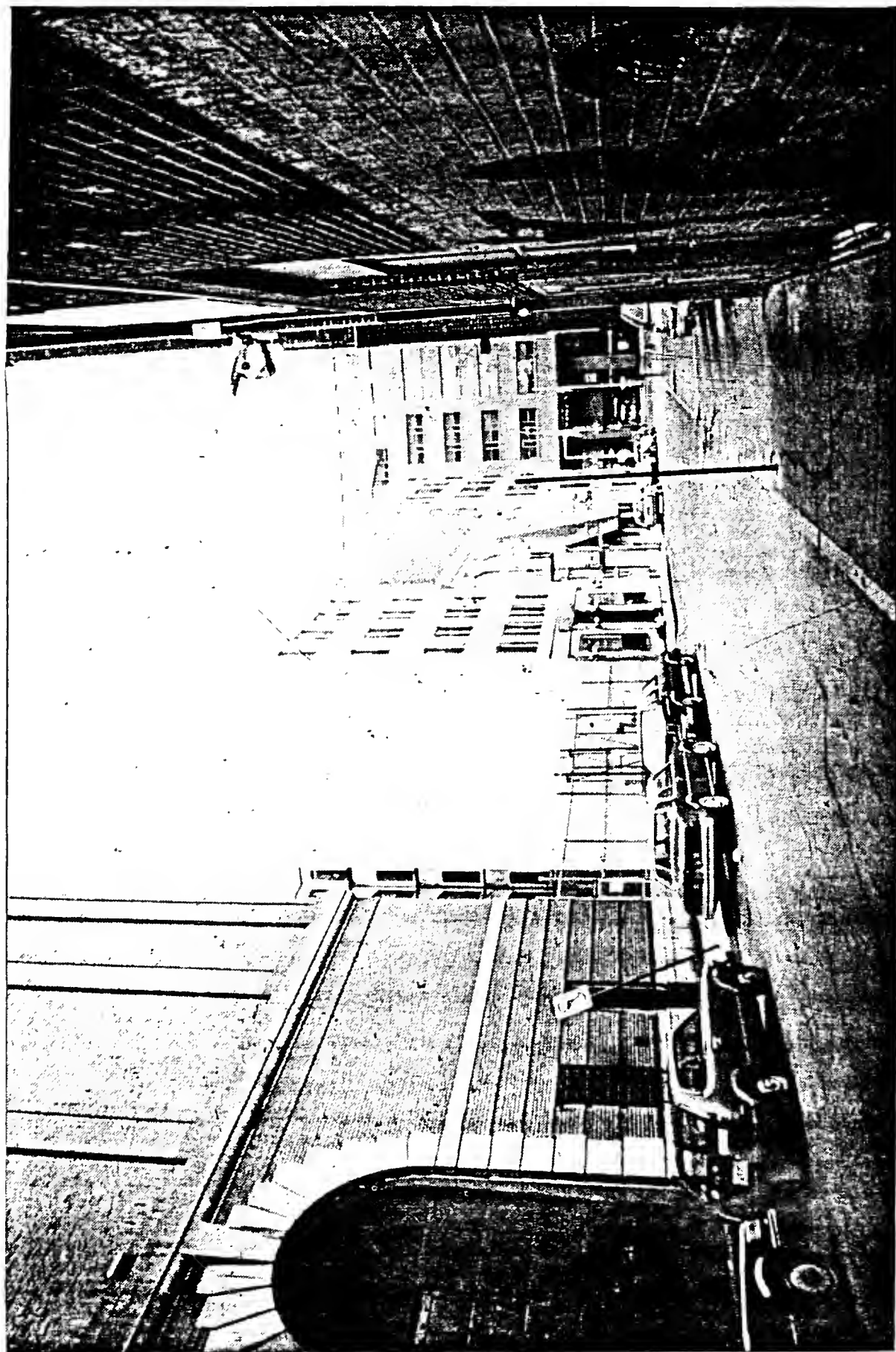


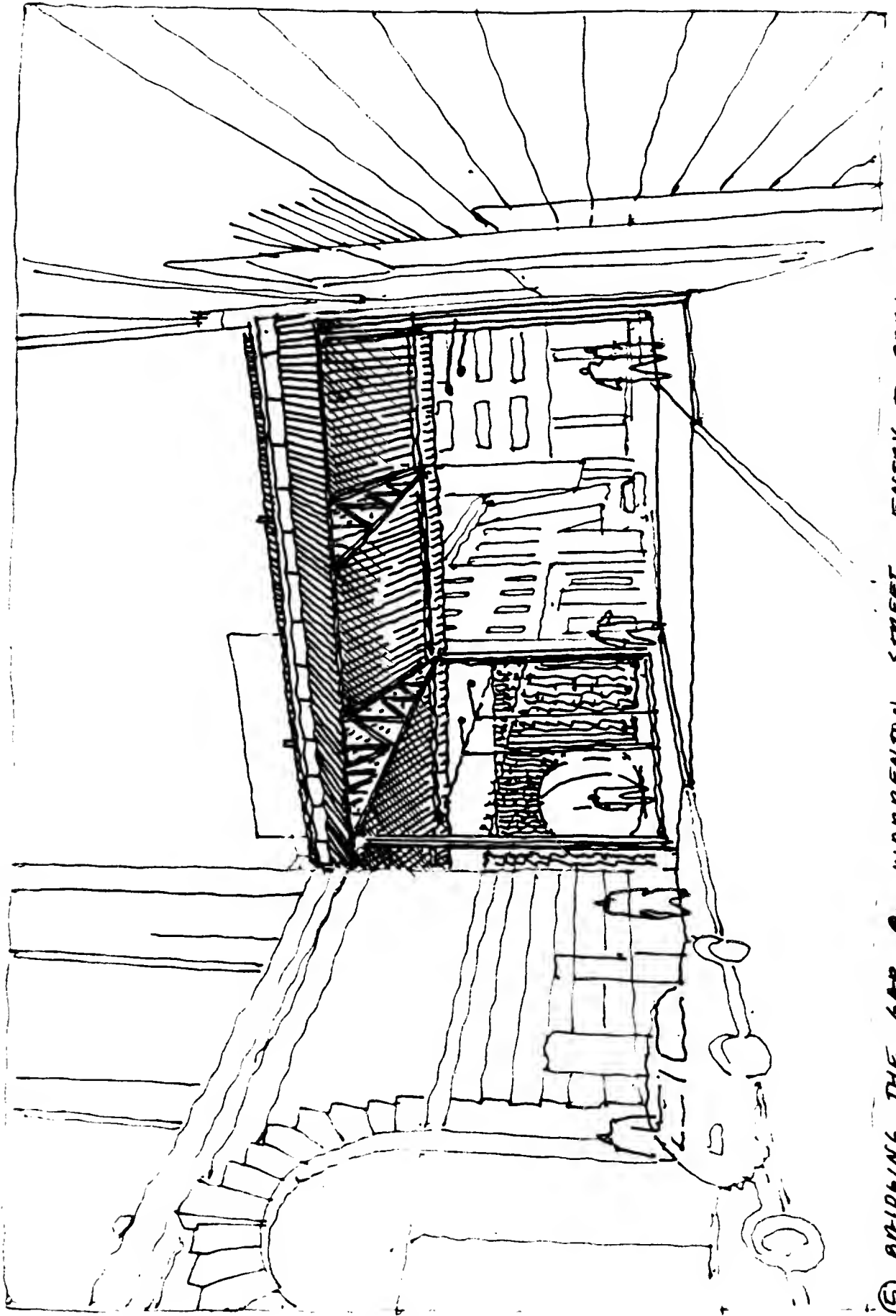
③ MAJOR GATEWAY ACROSS THE MONT. - SHUBERT ON RIGHT - HOTEL LEFT



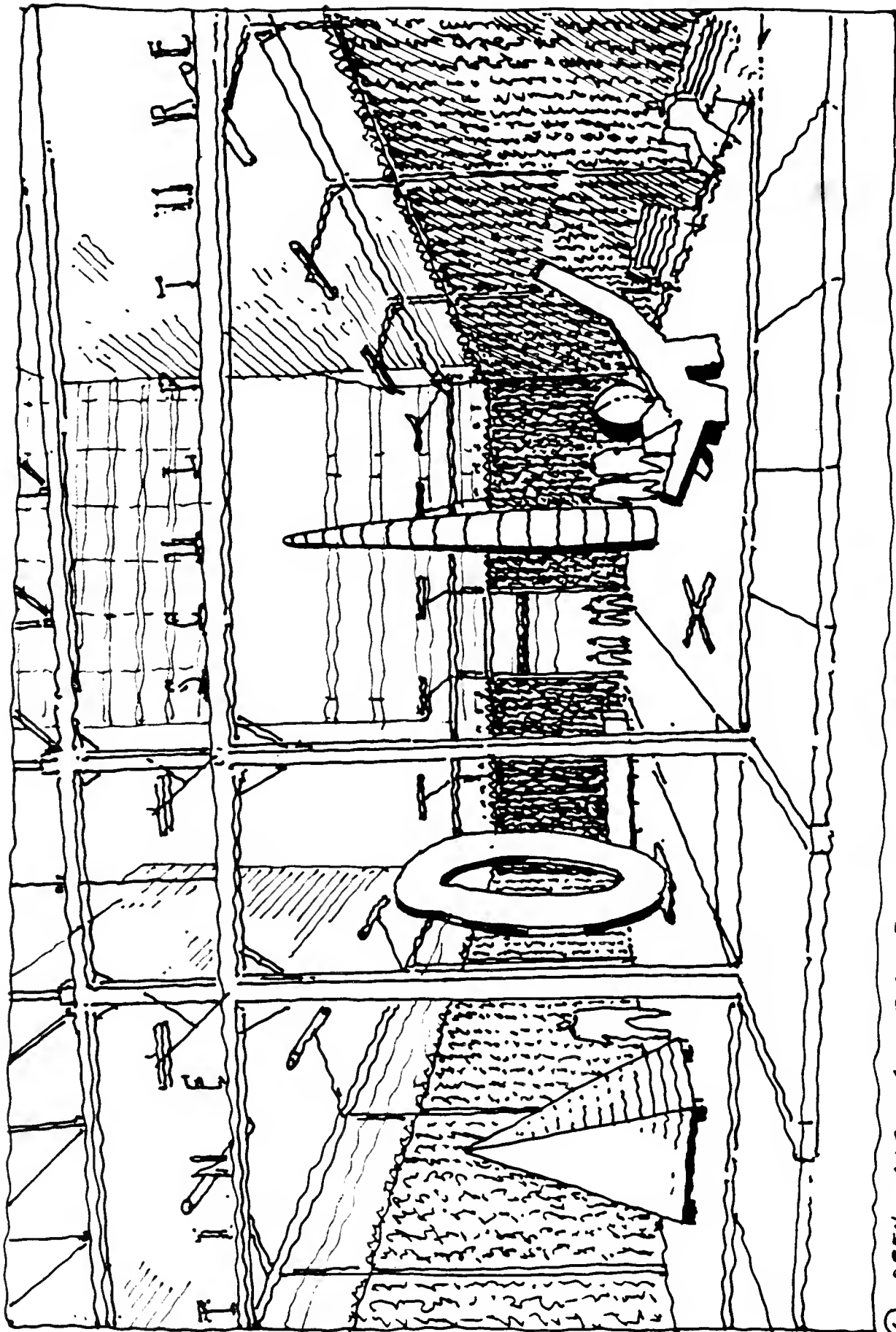


④ SLICING THRU THE BLOCK - LOOKING BACK TOWARD TREMONT GATE.

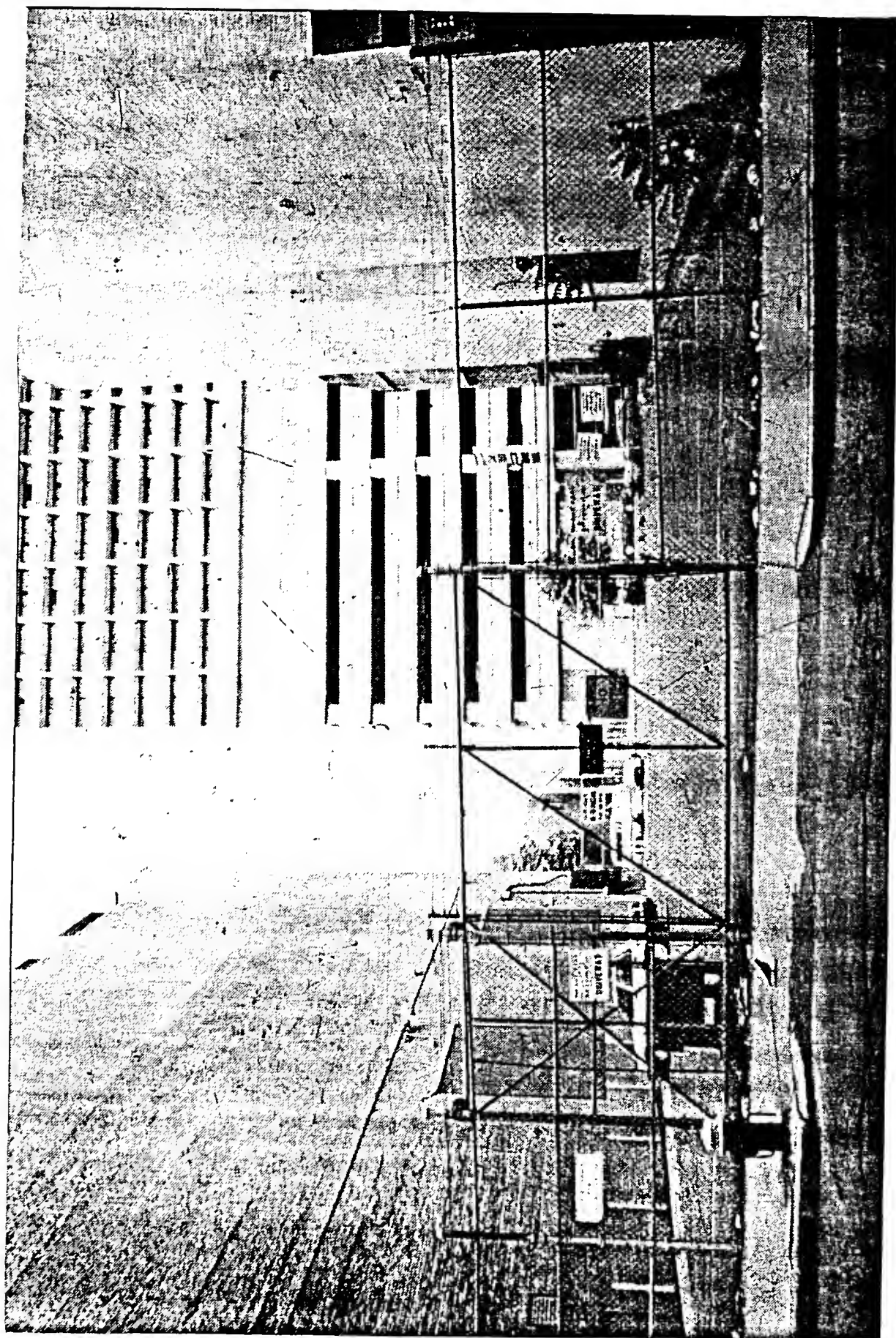


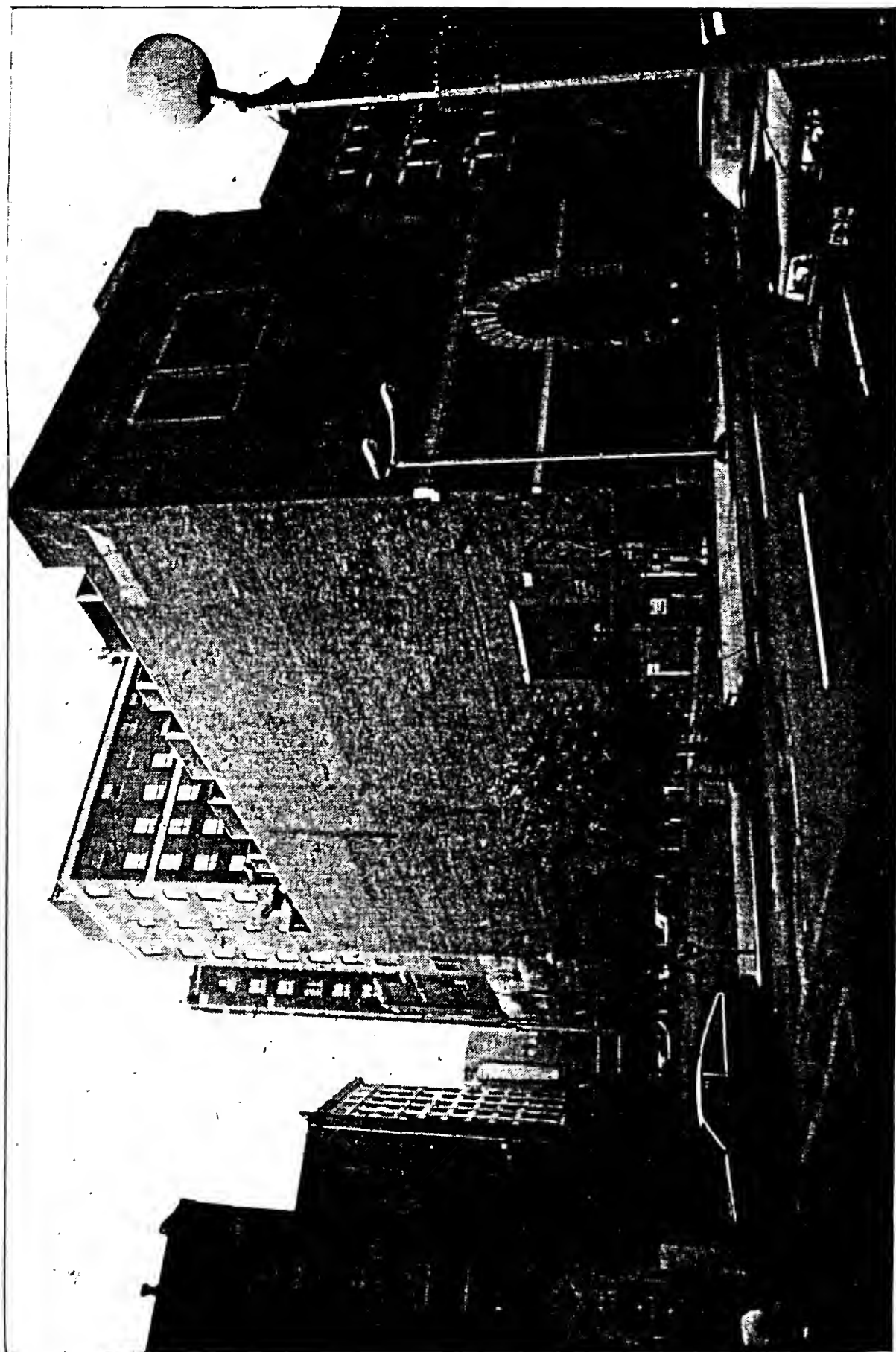


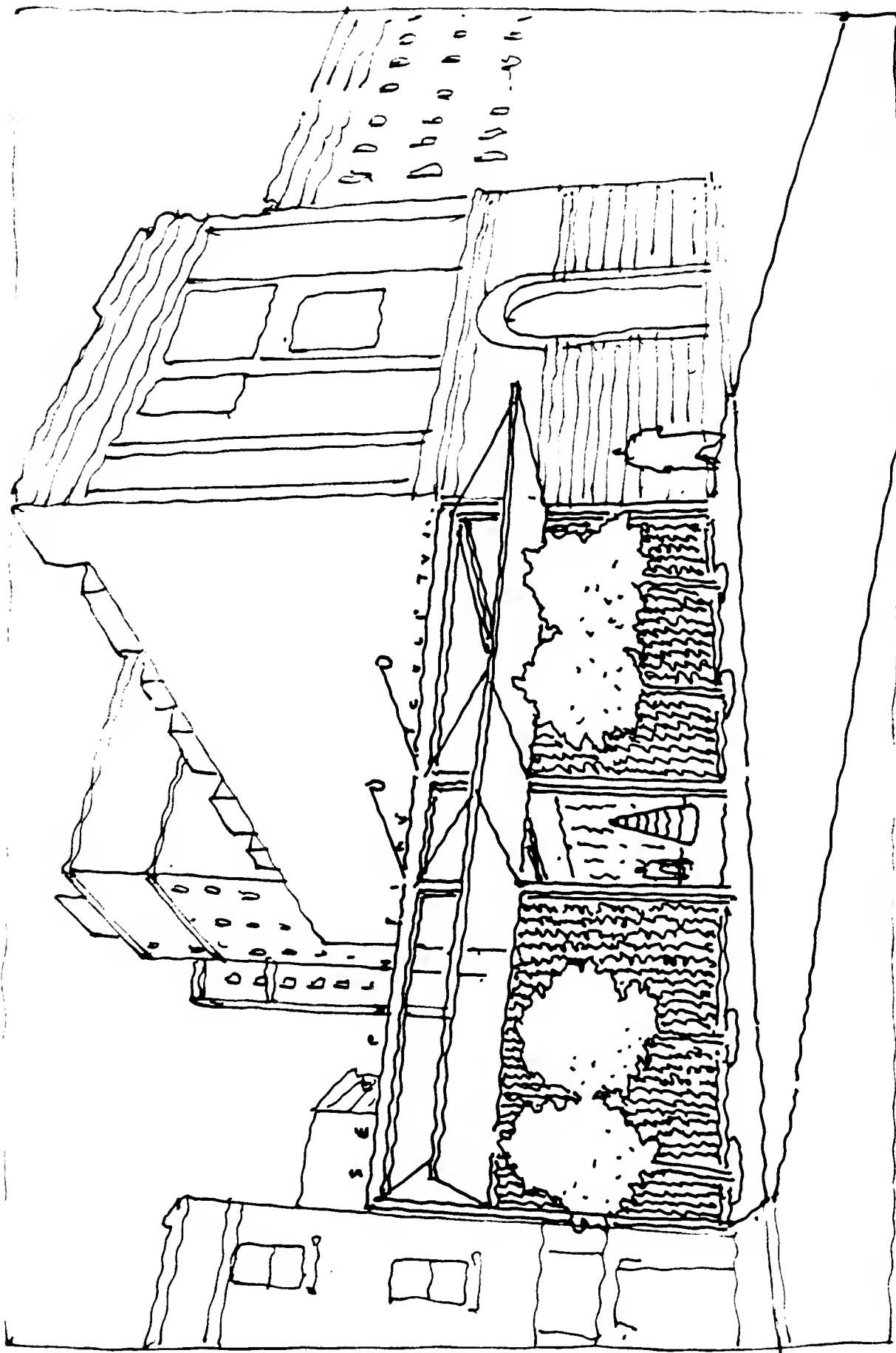
⑤ BRIDGING THE GAP @ WARRENTON STREET - ENTRY TO PARK EITHER SIDE.



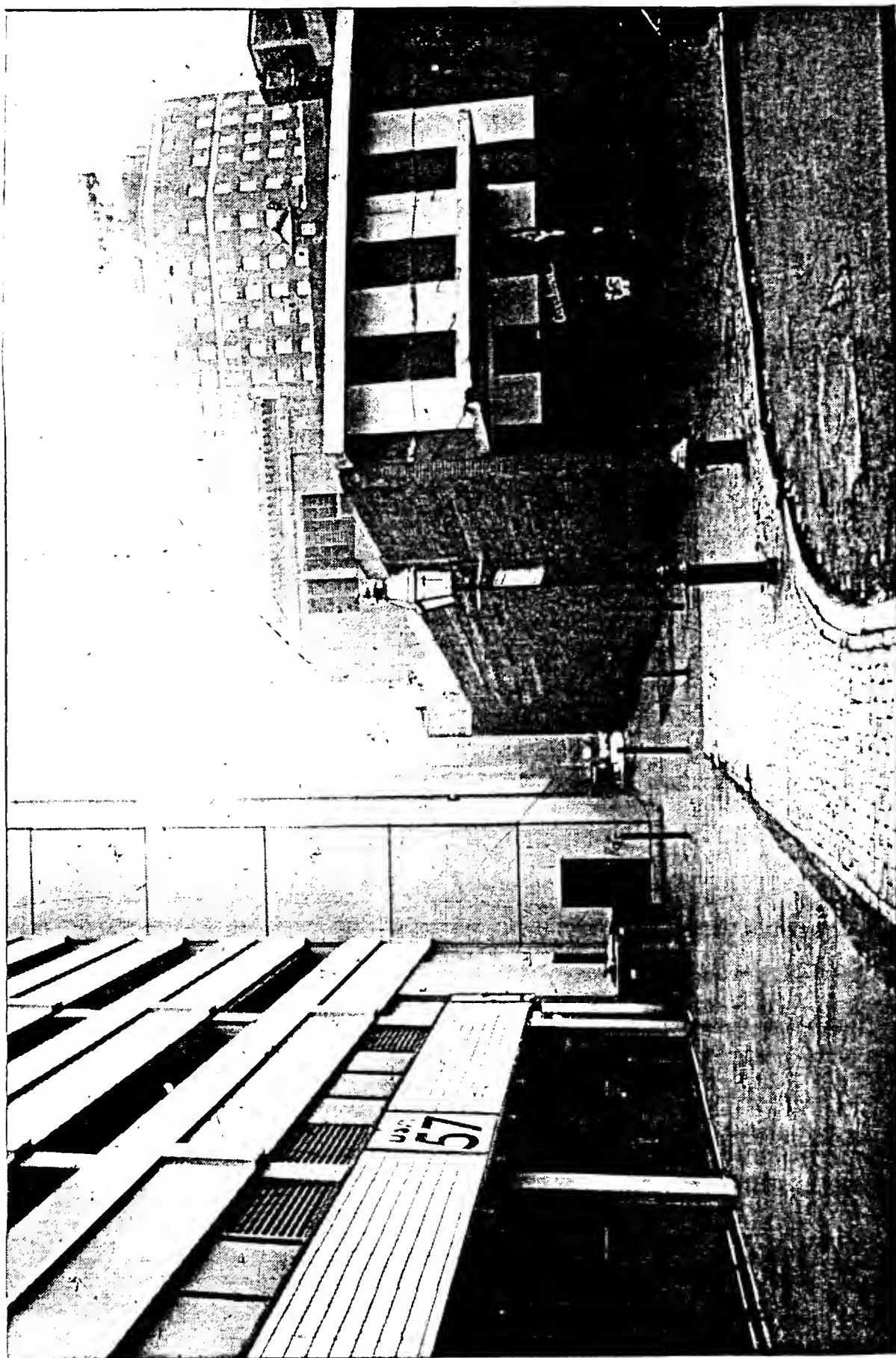
⑥ OPEN AIR SCULPTURE COURTYARD - GREEN WALLS ON THREE SIDES.

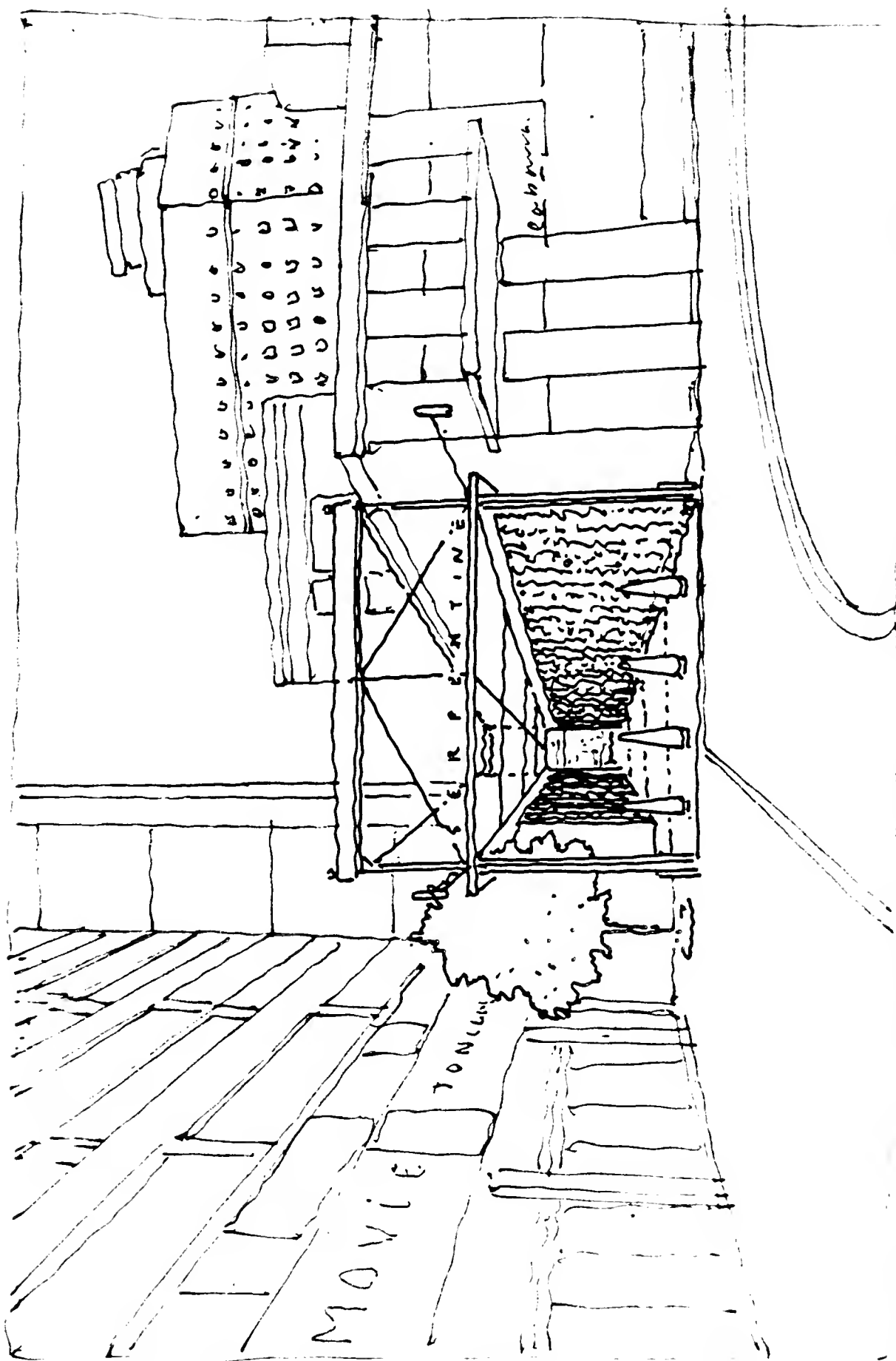






7) CHARLES STREET ENTRY TO PARK THRU "GREEN" WALL. STREET TREATMENT.





⑧ BAY VILLAGE CONNECTION. MOVIE THEATRE ON LEFT - CLUBS RIGHT.



Selected loop sculpture
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- 3 Calder
Flamingo
- 4 Chagall
The Four Seasons
- 5 Crouelle
Fountain Figures
- 6 Dubuffet
Monument with Standing Beast
- 7 Ferrari
Being Born
- 8 Fraser & Hering
Defense, Regeneration, The Pioneers,
and the Discoverers
- 9 Henry
Arms
- 10 Hibbard
Eagles
- 11 Kemeys
Lions
- 12 Lewitt
Lines in Four Directions
- 13 Merchandise Mart Hall of Fame
- 14 Mestrovic
The Bowman and the Spearman
- 15 Milles
Triton Fountain
- 16 Miró
Miró's Chicago
- 17 Moore
Large Interior Form
- 18 Nauman
Human Nature/Life Death
- 19 Nevelson
Dawn Shadows
- 20 Noguchi
Celebration of the 200th Anniversary
of the Founding of the Republic
- 21 Pearl
Splash
- 22 Picasso
Untitled
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- 24 Pratt
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- 25 Saint Gaudens
Abraham Lincoln
- 26 Storrs
Ceres
- 27 Taft
The Fountain of the Great Lakes
- 28 Taft
The George Washington, Robert Morris-
Hyam Salomon Memorial

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